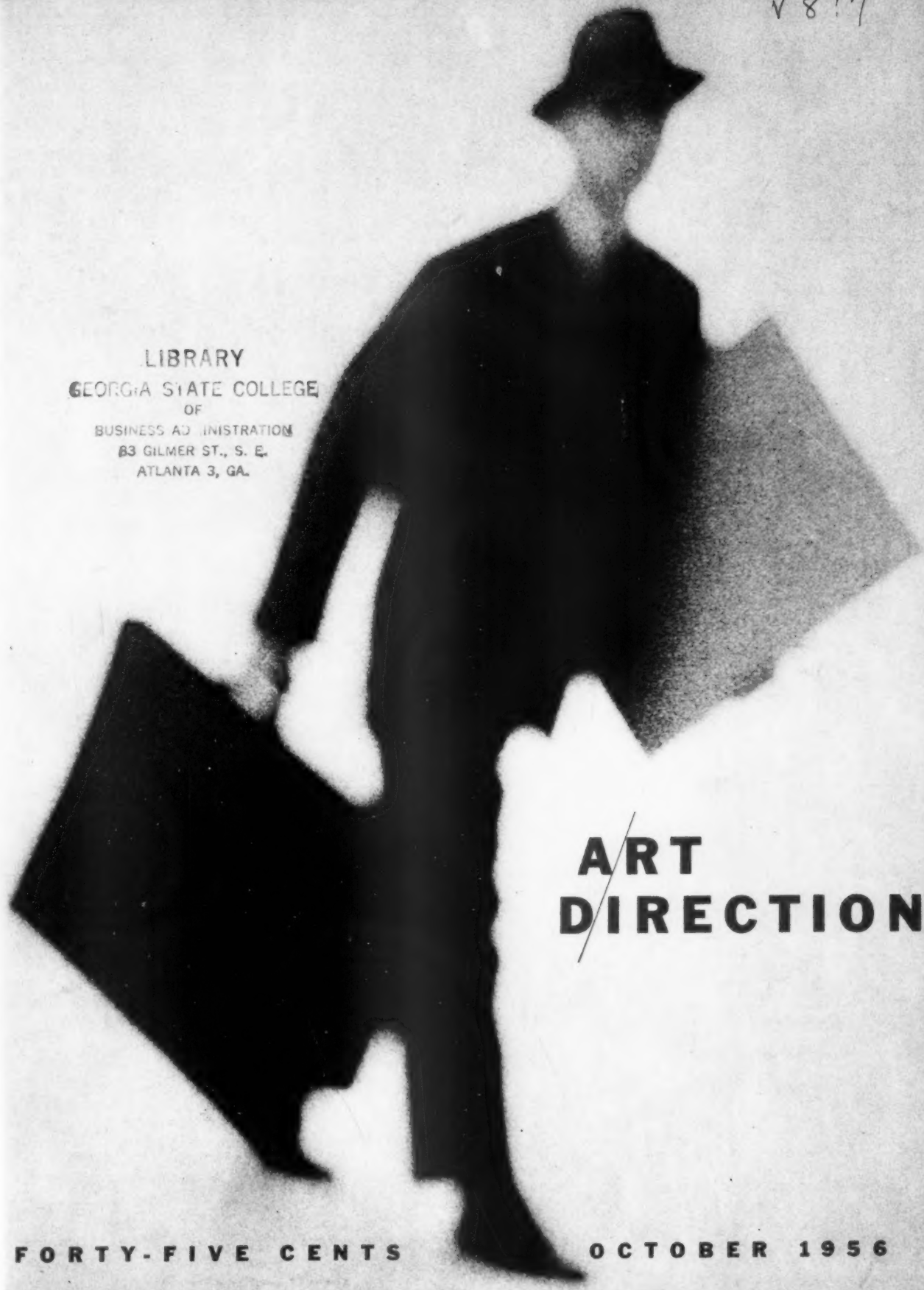


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**ART
DIRECTION**

FORTY-FIVE CENTS

OCTOBER 1956

PHOTO—GENE FRIDUSS



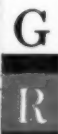
Rudi Bass A. D. — Lennen and Newell, remarked, in a recent tribute to the skill of our retouching staff: "it's what you don't do that proves you know exactly what to do".

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Services: Dye Transfers, Flexichromes, Color and Black and White Retouching, Velox's, Layout, Design, Mechanicals.

west-end daily



Gussin-Radin Studios, Inc.

220 W. 42 St., N. Y. C. 36 • Wisconsin 7-7352

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**PHOTO-
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INC.**

216 EAST 45TH STREET
NEW YORK 17, N.Y.
MU 2-2346



*Come see our
"Otto Herman"
window display*

*Otto Herman's
**Border
Designs***

Tailored to your
exact specifications
by PHOTO-LETTERING

A CREATIVE-CUSTOM SERVICE...UNIQUE IN ITS FIELD SINCE 1936



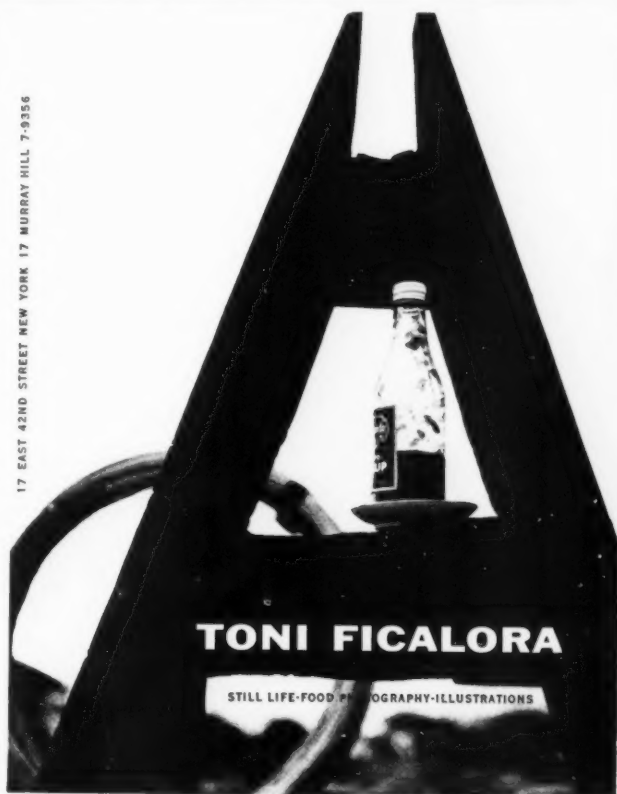
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paste-ups unlimited
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Art Direction / The Magazine of Creative Advertising / October 1956

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DIXON

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36 blending colors,
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Here's the best you can buy — for work involving broad strokes or bold masses. For high visibility, color uniformity, you can't beat DIXON BEST!

SEE YOUR DIXON DEALER NOW
FOR THE BEST IN COLOR PENCILS!

The Joseph Dixon Crucible Company, Pencil Division, Jersey City 3, N. J.

A / R T D I R E C T I O N

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

Living room selling

TV has put the door-to-door salesman into mass production. One salesman works simultaneously in millions of living rooms today. And usually he or she displays the product or the package while doing the commercial.

Advertisers quickly found out that the blatancy of the old pitchman, bombast, and long-windedness were resented. The old line Fuller Brushman was well on his way to a sale once he literally got his foot in the door. Today's mass produced counterpart can be ignored or tuned out. Thus the swing toward the light touch, even spoofing, and an easy-going low-pressure manner more acceptable in the privacy of the living room.

Another phase of this selling evolution is now taking shape. As color TV becomes more widespread visual blatancy will give way to good taste (by consumer standards at least) not only in the presentation of the commercials but in the design of the products and packages shown.

Manufacturers who have seen their packages in a living room atmosphere in color TV have been shocked. On the store shelf, aside rows and shelves of other packages, in a thoroughly commercial environment, their packages may have looked good and sold well. But some of the best packages, due to their very shelf impact, are going to appear ugly and offensive on TV when shown in the living room.

There's going to be a lot of package redesigning going on. And it won't be simple. The package will still have to have shelf impact and point-of-purchase sales power. ADs, artists, package designers may have a field day coming but its a good bet there'll be a lot of false starts made, a lot of redesigning of redesigns before the new package will be effective both on the store shelf and in the living room. ●

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tax talk

MAXWELL LIVSHIN, CPA

Contest manager — when an employee

Rev. Rul. 56-156, recently released by the U. S. Treasury Department, states that for Federal employment tax purposes, contest managers *under certain circumstances* are classed as employees.

Under the following conditions, contest manager was considered an employee: An organization which furnished puzzle contests to newspaper publishers employed a contest manager on a continuing basis, assigned him to various newspapers with which it had promotion campaign agreements, and required him to keep records and furnish daily reports. He performed his services on the publishers' premises, regulated his own working time, furnished no supplies or equipment, and was paid a weekly salary or commission, and was reimbursed for his expenses.

The organization is engaged in furnishing newspaper publishers in various cities with puzzle contests for circulation promotion. In accordance with an agreement entered into between the parties, the organization furnishes the publisher with advertising copy, suggestions for circulars, rack card copy, radio announcements and publicity stories relating to its puzzle contests. The organization also agrees to furnish, at its expense, an experienced manager during the entire promotion period. The publisher agrees to provide, at his expense, prize money, newspaper cuts, printed matter, and postage, and to pay the clerical, mailing and incidental expenses. The publisher also agrees to pay the organization a specified amount, on a sliding scale, on all bona fide complete sets of solutions received during the promotion period, as well as specified amounts for new subscriptions.

The contest manager's specific duties are: to exercise general supervision over the details of the campaign by checking all copy, layouts, and puzzles; to see that contestants adhere to the puzzle rules; to record the number of entries and subscriptions received and to furnish this information to the circulation manager of the newspaper and to the organization. He is not required to perform sales services. He is reimbursed by the organization for all expenses incurred in the performance of his services. The organization and he may terminate his services at any time and for any good reason.

The facts show that the organization has, and exercises, the right to fix the general nature of work to be done and the general methods to be followed, even

(Continued on page 62)

lettering inc
presents the finest
and most complete
selection of
hand lettered
styles available
for heading design

your new lettering inc catalog is here...

This 15"x15" catalog contains 106 pages of the finest hand lettering displayed in hundreds of heading examples and one line specimens. There has never been an assembly of lettering to equal this display! You can't afford to be without it! It was designed as a service to our customers. Additional copies have been printed to meet the demands of students and non-customers. Your copy is available at your nearest Lettering Inc studio.

Price.....\$10.00.

Write for further information.



* **lettering** INC
Style Catalog

* **lettering** INC
Designers and Producers of Quality Lettered Headings

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DETROIT - 100 Delaware

NEW YORK - 119 West 57th Street

PHILADELPHIA - 34 South 17th Street

TORONTO - 220 Richmond Street West

business briefs

Art and photography fields are headed for their best year ever in sales, according to data for the first three-quarters of 1956. But the net profit data may be less rosy.

In recent years there has been a trend from low volume and high markups to higher volume and closer markups. This trend is continuing and solidifying with impetus from increasing overhead, rent, material, equipment costs and salaries.

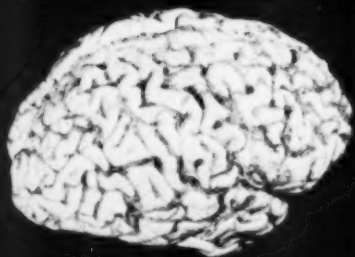
For many there was a slowdown in the summer months, but billings have picked up in the Fall. Some freelancers are complaining of slower than usual payments.

Trend toward modernized studios and offices reflects the relatively steady prosperous recent years the business has enjoyed. This is especially noticeable today in Philadelphia where studios and graphic arts shops have movingitis. There has been a rash of new and better addresses, more impressive reception rooms and brighter, better studio conditions.

Inflation threatens narrowed profit margins. Pressures are due to increasing demand due to strong consumer buying power and relatively tightening supply in many lines. Washington is committing itself to a policy of limiting the boom—as by upping discount rates—and to curbing the speculative use of credit.

Interest rates have climbed to the high level reached in the early 30's. The policy seems to be to brake the boom but not to stop it. Desired effect: To prolong it yet avoid a runaway.

Directions of the national economy are shown by new high rate of personal income, new high point reached for gross national product (despite negligible increase in government purchases). The consumer price index also reached a new high at midyear. From 1953 through early 1956 it fluctuated a fraction of a percent around 114.4 (1953) to 114.9 (April of this year) but by June had reached 116.2. In recent years, with some goods and services costing more, food prices had fallen off to keep cost of living fairly stable. However now food prices are swinging up again and with them the cost of living and inflationary pressures.



advertising art...from conception through execution



DESIGNERS 3 115 W. 45th ST., N. Y. 36 • JUdson 2-5083

COLOR TRANSPARENCY RETOUCHING

assembly and photo composing
duplicate transparencies

send for descriptive literature

MAX JAIKIN

22 w. 56 st., n. y. 19, circle 6-8712

FAIRGATE'S NEW Graduated T-SQUARES

(FOR QUICK SQUARING
AND EASIER MARKING)

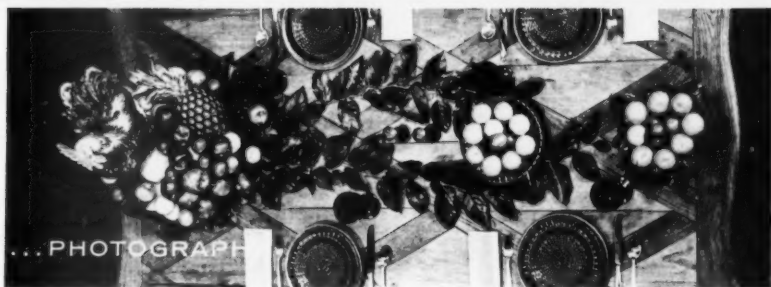
24"	\$5.50
30"	\$6.00
36"	\$6.75
42"	\$7.50

ALL-METAL • STRONG AS
STEEL • NON-RUST • FEATHER-
LIGHT • EASY TO HANDLE

SEND FOR FREE CIRCULAR

THE FAIRGATE RULE CO.
COLD SPRING, NEW YORK Dept. S-N

The heart of the matter ... PHOTOGRAPH



One blueberry!



Photography by George Lazarnick for Kix, General Mills

**Not two,
not four—
but one.**

The equipment used, the materials, and all the other things which enter into the creation of a picture are nothing without the photographer's inner certainty of what is just right.

This then is the photographer's responsibility. The photograph he gives you is a synthesis of ideas and technique, and he is the catalyst.

He sells you his fund of artistic experience, his aesthetic sense, his intelligent appraisal of what is fit and proper, his creative ideas, and his technical ability to produce what he envisions.

We're among that ever-growing group who think this kind of photographer is more than a technician with a flare for focusing a camera. A camera is a machine. Film, chemicals, lights are tools. But like all machines and tools, these are nothing without intelligent guidance.

What's the point?

Simply that, *given a chance to make a real contribution*, a creative photographer helps take your photograph off the ground. He makes it more than a cold, flat pictorial record. He produces a sort of two-dimensional mood, an emotional experience captured permanently by the laws of physics and chemistry.

And you're the one to benefit. Such a photograph is a warm and living thing that evokes certain feelings in the viewer. Used properly in an advertisement, it brings the reader to the message in a receptive frame of mind. Or it *delivers* the message—complete. It lets him participate, rather than signaling impersonally "Here is another ad." It transforms good copy into a personal conversation between advertiser and reader.

And it does a shirt-sleeve job, too. It is artfully commercial. It sells. And this, obviously, is the photograph's ultimate purpose. But, because it speaks humanly and with warmth—because it has that

most human of all qualities, emotion—it speaks to the reader in terms he understands and feels. This kind of photograph transforms your product from a cold piece of merchandise into a thing to be desired and used and lived with.

This is the language of advertising photography. Together, you and your photographer can speak volumes to readers in a single glance. Note that word "together." We stress it because we believe that even the most talented art director stands to benefit materially by working *with* his photographer and vice versa.

This is the ideal working relationship ... and certainly a desirable goal. You're paying your photographer for his talent, experience, and creative ability—not his equipment—and it's good business to get the most for your dollars.

Whenever you can, call upon your photographer during the idea or planning stages of a single ad or a campaign. Practical background gained in planning will help him help you. He'll have the feel of what is best for the heart of your message.

The ingredients of perfection

The control your photographer has over any picture situation stems from his materials—film, papers, chemicals. These must function accurately and predictably *every time he makes a photograph*. That's why so many top photographers use Kodak products extensively.

These fine photographic materials make all the rest possible—yet they're the smallest item of cost.

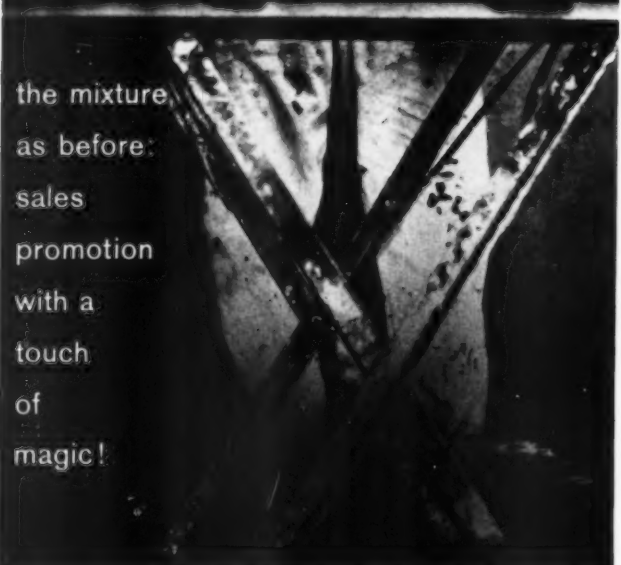
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

Kodak
TRADE-MARK



in
the
works:

a new home
for
KGA



the mixture
as before:
sales
promotion
with a
touch
of
magic!

our new address:
10 EAST 49 ST.
our new phone:
EL-5-1530



ADVANCE SHOWING
of our latest designed
lettering alphabets...

advance showing
DIDOT ROYAL LIGHT

advance showing
DIDOT ROYAL DEMI.

advance showing
MODERN ROMAN ITALIC

advance showing
MODERN ROMAN ITALIC

advance showing
CENTURY MEDIUM.

advance showing
CLARENDON WIDE

advance showing
CLARENDON NORMAL

TECHNI-PROCESS
LETTERING · INC
305 EAST 45th STREET NEW YORK 17 NY
MURRAY HILL 4-7981

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letters

Visual magnetism + curiosity

I have read John W. DeWolf's article (June issue of Art Direction) on Starch readership reports with profound interest. Mr. DeWolf has drawn some conclusions about illustration and layout that every alert advertising man can use.

May I, through you, ask him a question? He shows that the picture is the stopper, the element that arrests the reader's attention. He shows also that the promise of "news" or human interest is a stopper. I certainly agree with these conclusions. But I'd like to inquire whether news and human interest are not essentially benefits for the reader in terms of his self-interest such as the satisfaction of his curiosity.

If the illustration serves to arrest attention, then does there not have to be something in it to translate attention into interest in order to secure at least a start in reading? Has Mr. DeWolf made any studies to show the "readership" significance of the right word in conjunction with the right illustration? And, if so, doesn't the right word have to express, imply or promise a benefit for the reader in terms of his self-interest?

Of course, I'd like Mr. DeWolf to explain exactly what his visual magnetism is now that he has demonstrated the remarkable results he gets with it. I remember an ad that Y & R published for themselves twenty years ago. It showed a group of people gawking at a sea monster in the window of a sea food restaurant. The caption read: "Yes! But will it bring them in?" I'm still wondering.

J. W. Power,
Account Executive,
Len Woolf Company

Dear Mr. Power:

You asked, in effect, how you convert attention into interest—how, once you've stopped the magazine reader through visual magnetism (or otherwise), you get him to go on and read the copy.

I was very much interested in your use of the word "curiosity" as an all-embracing term for news, human interest, and other. Some months ago (but after the talk Art Direction reported on), I too had decided that "curiosity" is really what leads a person to look more carefully at an illustration—and/or to go on and read the text. This curiosity can take the form "Isn't this a product I can use?"—or "Won't this product solve the problem?" It can also take such forms as "Does this say what I know

'set' your own display type

AUTOMATICALLY DEVELOPS, FIXES AND DELIVERS FINISHED PRINTS

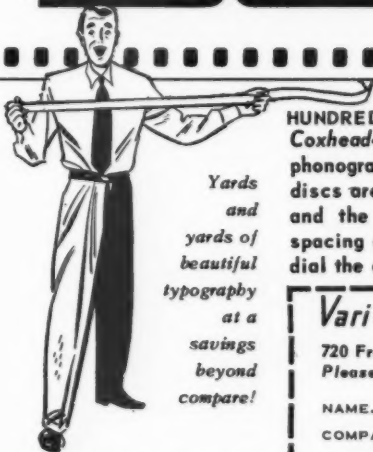
The new *Coxhead-Liner* is an ingenious photo-lettering machine that delivers finished type-proofs, ready for paste-up in ninety seconds. It produces copy in all popular styles and sizes—ranging from 14 pt. to 72 pt. No dark room—no trays—no negatives—no waiting. The operation is so simple that any office girl can produce your type composition at her desk.

COXHEAD-LINER
is made by the manufacturer of
the world-famous

Vari-Typer



Coxhead-Liner



Body copy by VARI-TYPER
Heads by COXHEAD-LINER

*Yards
and
yards of
beautiful
typography
at a
savings
beyond
compare!*

HUNDREDS OF CHANGEABLE TYPE MASTERS
Coxhead-Liner type-masters are changed like phonograph records. The permanent plastic discs are dropped into place on the spindle and the font is ready for action. Letter spacing and justifying is automatic. Simply dial the copy—*Coxhead-Liner* does the rest.

Vari-Typer Corporation

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Please send COXHEAD-LINER Booklet H-56

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COMPANY.....
ADDRESS.....
CITY.....ZONE...STATE.....



These days, more and more Royal accounts are "talking up" Royal to most everyone they speak with. And no wonder! A few experiences with Royal service and they spread the word —

"Rely on Royal"

for finer typography and the kind of service that converts the most hardened cynic!

Get acquainted with Royal today. A phone call does it.



ROYAL
 TYPOGRAPHERS INC

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For more than 30 years—at your service. Day and Night Complete ROYAL FILMOTYPE service available.

129 LEXINGTON AVE. • NEW YORK 16, N. Y.

expert

mechanicals

MU 5-1851 / ADVERTISING GRAPHICS, INC.

letters

(Continued)

about the product (or what the salesman told me)?"—or even "What is that kind of picture doing in an ad for—?" or "What is this all about?"

Now, the average business-paper reader apparently has his curiosity piqued very easily—or the average business-paper ad does arouse curiosity, because most business-paper ads get a read-most score of about one third of their noted score. This means that about a third of those who *remember* seeing most ads go on to read half or more of the words in them. (In the more technical books, like Machine Design or Chemical Engineering, this conversion of noters to readers averages about 45%.)

When you look at the ads individually, you find this: Ads which got their noted score almost entirely from "visual magnetism"—that is, from the "see-ability" of the main illustration—tend to be average in converting noters into readers. Ads in which curiosity is a factor—which means ads which get a higher score than "visual magnetism" can account for, tend to convert more noters into readers. That is, not only has the read-most score been raised, because of the higher noted score, but it has been raised even beyond this.

You can go farther and examine the type of curiosity present—and get a still better indication of what leads readers to read the text. If the curiosity is in the picture alone—and can be satisfied by a study of the picture, or of the picture and the headline, you will fail to carry a high percentage of your readers into the copy. Ads which use an incongruous illustration fall into this class. Cartoon ads also are of this type. Or ads which use an illustration for attention only.

On the other hand, an ad which uses an illustration to select its audience—or an ad which uses the illustration and headline to arouse curiosity which can only be satisfied by reading the text—such ads will carry a higher proportion of lookers into the text itself. Whether the text can hold them depends in large part on how well written it is.

I am not backtracking, here, on the importance of "visual magnetism." If you can double the "visual magnetism," you will normally double both the noted and the read-most score. If you can *also* add curiosity, then you raise both the noted score and read-most even more. You should strive for both. One is not a substitute for the other. However, most professional ad men know the importance of news, human interest, owner benefits, and the other ingredients that

(Continued on page 57)

Another top notch illustrator in our group with vast experience on Industrial accounts, particularly in the Aircraft field. Combined with this background of mechanical subjects is the ability to work well with figures.

Ien oehmen

Other artists represented:

- | | |
|-----------------|----------------|
| NORMAN BAER | WILLIAM SAYLES |
| JOHN HAMMER | NED SEIDLER |
| CHARLES HAWES | ART SUSSMAN |
| FRED HOERTZ | ED SWEET |
| ARNE PETERSON | SAM WISNOM |
| CARLOS RICHMOND | |

Chenault Associates, Inc

AMSTER YARD, 211 E. 49TH ST., NEW YORK 17, N. Y. PLAZA 1-0095



ARTIST
1-1-man depd for v agcy; expd layouts, mcd-uction. 490 wa. WY230

male, female; freedom reproduced in silk-screen fine print market. L.S. to 8.

ARTIST
at art director ready to t on layouts for sales prod- uct. 177A

agency, to do a decorative spot; copy, may be. room. 100. 1117

north Jersey mechanics, past sale County. NJ 9 118 2-3300

ARTIST
Must have expd. 22 Ave. 111

FIX, EXP. 610 & paste-ups

MITECH (A.G.P.)
del maker, expd work with wood, print. State qual. 8/238 Times.

62 paste-ups and o exp; to 515; 40 406. 1-17 1-7

MP LETTERS, 5 TOP 4A AGENCY 6 23 W E ST. 11

designer - letters.

ARTIST-JUNIOR
Mechanical making, non-creative, some exp desirable, part, 5 day, 35 hrs. 300 Mt. Pleasant AVE. 40-31 (30) W 40

ARTIST-DESIGNER
for developing packaging home sewing & art needlework items. free lance. 6977 21-73 Ave.

ART FREE LANC
Decorative, realistic ill- subjects. Comprehensive, coloring. Must leave sta- view. 300 Mt. Pleasant Ave. W 40, Rm 200

ART ASSISTANT
Layout man, sm fashion il- ing, news layout size 6 1/2. 177 W 41

ARTIST
decorative, realistic ill- subjects. Comprehensive, coloring. Must leave sta- view. 300 Mt. Pleasant Ave. W 40, Rm 200

ARTISTS, FREE L
Decorative, whimsical & illustration, for advtg chil & TV. 106 Times.

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PATENT RED
MASKING INK
FOR COLOR
AND OVERLAYS

WATER SOLUBLE • TRANSPARENT
PERMITS THE ARTIST TO "SEE-THROUGH"
FOR ACCURACY OF REGISTER IN
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- Works with pen, brush, ruling pen or air brush.
- No stirring... remains in suspension.
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ARTISTS' QUALITY
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TRANSPARENT MASKING INK
ADHERES TO ACETATE • VINYL

No. 1470 2 1/2 oz. 7/8

Jammed Up?

Meet your deadlines with clean accurate pasteuvs and mechanicals. Call the studio that specializes in preparation.

Production Studio,
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lexington 2-8552

When you're dealt a "sure cure"...pass!

Most doctors advise a safe, sensible, sensible way to cure a cold is to get plenty of rest, eat plenty of food, and drink plenty of fluids. But when the doctor says "pass" the expert in medicine is usually right.

And the longer you wait before making your decision, the longer you will be fighting against a cold that is already well advanced.

For a medicine that can be taken at once, see how "Sure Cure" helps you. It's the only one that's been shown to be effective in a matter of hours. It's the only one that's been shown to be effective in a matter of hours. It's the only one that's been shown to be effective in a matter of hours.

PARME, DAVIS & COMPANY Makers of medicines since 1866

LaDrière is also well known for art like this...

Goes with what you are

Archie brings accuracy with the methods of science. Stock of line and line on the wheel, the Archie is for all ways the sea. Locked up in a winter where or when. There's a whole new world of adventure waiting you in an Archie. Cleared in limited quantities. Century Boat Company, Box 250, Marquette, Michigan.

Showing new designs and construction features

Magnavox

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coming events

Through Oct. 31 . . . Designs for Printing by Antonio Frasconi, American Institute of Graphic Arts, 5 E. 40 St., NYC.

Oct. 1 . . . opening of exhibition of work of Jacques Nathan-Garamond, Parisian graphic and industrial designer. STA/Normandy House Gallery, Chicago.

Oct. 8-13 . . . Third Annual Exhibition of Advertising & Editorial Art and Design, Art Directors Club of Boston, at the Twentieth Century Association, 3 Joy St.

Oct. 19-22 . . . Screen Process "Cavalcade of Progress", 8th annual industry convention and exhibition. Hotel Sherman, Chicago.

Oct. 29-Nov. 3 . . . annual exhibition of the Art Directors Club of Cleveland.

Nov. 1 . . . opening of annual exhibition of Art Directors Club of Chicago at the Prudential building

Nov. 11-15 . . . Outdoor Advertising Ass'n. of America. Ambassador Hotel, Los Angeles.

Nov. 19-21 . . . Advertising Essentials Show. Statler Hotel, NYC.

Nov. 29 . . . Advertising Research Foundation, second annual conference, Hotel Ambassador, NYC. Subscribers annual business meeting, luncheon, workshop.

Mar. 17-31 . . . annual exhibition of Art Directors Club of Atlanta, Art Institute, Main Gallery of the Museum Building.

Museum of Modern Art, NYC . . . Through Nov. 4, Textiles USA; Through Dec. 2, Masters of British Painting, 1800-1950. Approximately 100 paintings included; Nov. 21-Jan. 20, Recent Acquisitions, painting, sculpture and drawings by American and European artists of the 20th century; Dec. 10-Jan. 13, Children's Holiday Carnival, toys and art equipment for 4-8.

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in packaging,

must it be

design versus sales?



Although an increasing number of ad managers and sales promotion managers are developing a faith in the use of design as a sales tool, there are still many who think of good design as an esthetic expression unrelated to and sometimes harmful to effective selling. Nor is there unanimity on this subject among designers. Their opinions range from the "Give the client what he wants" school to the subjective "give him what I like or else" school. Between these extremes are many shades of designer opinion that combine good design thinking with practical sales problems. Many of the viewpoints—the extremes and the in betweens—were expressed at the Package Designers Council all-day seminar this past Spring.

Highlights from the discussion follow.

Should a package designer rely primarily on his design sense and his personal feeling of what is right or should he rely heavily on the findings of research, market research, motivation research, and fact-finding techniques to help him design the most effective package for his client?

This controversy was one of the main currents running through the full-day package design symposium. The full text of the discussions will shortly be made available in monograph form.

If there were no positive answers to this and other questions raised, much thought stimulating comment was heard from both sides of the fence.

An orientation to the discussion was given by Robert Zeidman. He pointed out that today packaging is a multi-billion dollar industry and that package design is undergoing changes due to a revolution in marketing procedures—

the emphasis on self-service and open display. In this environment it is packaging that keeps goods moving off the shelves and into consumer hands. Mr. Zeidman also stated that it is packaging that sells 40% of our total national production which, it is estimated, the public could postpone buying or do without. Mr. Zeidman accused a large segment of management of giving lip service to packaging but not really producing packages that stimulate sales. He also criticized the tendency to let ad agencies design packages when package design specialists should be used. Businessmen, he noted, shy away from the designer because they think of him as an esthete and do not understand his contribution to sales.

Mr. Zeidman says designers "must convince industry that package design is far too important . . . to entrust it to an art service, ad agency, or material supplier."

According to Virginia Davenport, former Executive Secretary of Package Designers Council, there are about 250 independent packaging consultant or design organizations in the country. About 78% of these are in the East, 65% in New York. Most of today's package designers started as industrial designers or in the graphic arts field. The development of the specialty in package design started some 25 years ago. Today these organizations range from one-man operations to staffs of about 38. The field, she finds, is growing, with the lone practitioner becoming obsolete.

In a panel discussion led by Jane Mitarachi, editor of *Industrial Design*, designers Walter Margulies and Leo Lionni sounded off with very divergent viewpoints on the relationship between good design, as a designer understands

it, and design that builds sales.

Designers are designers are designers

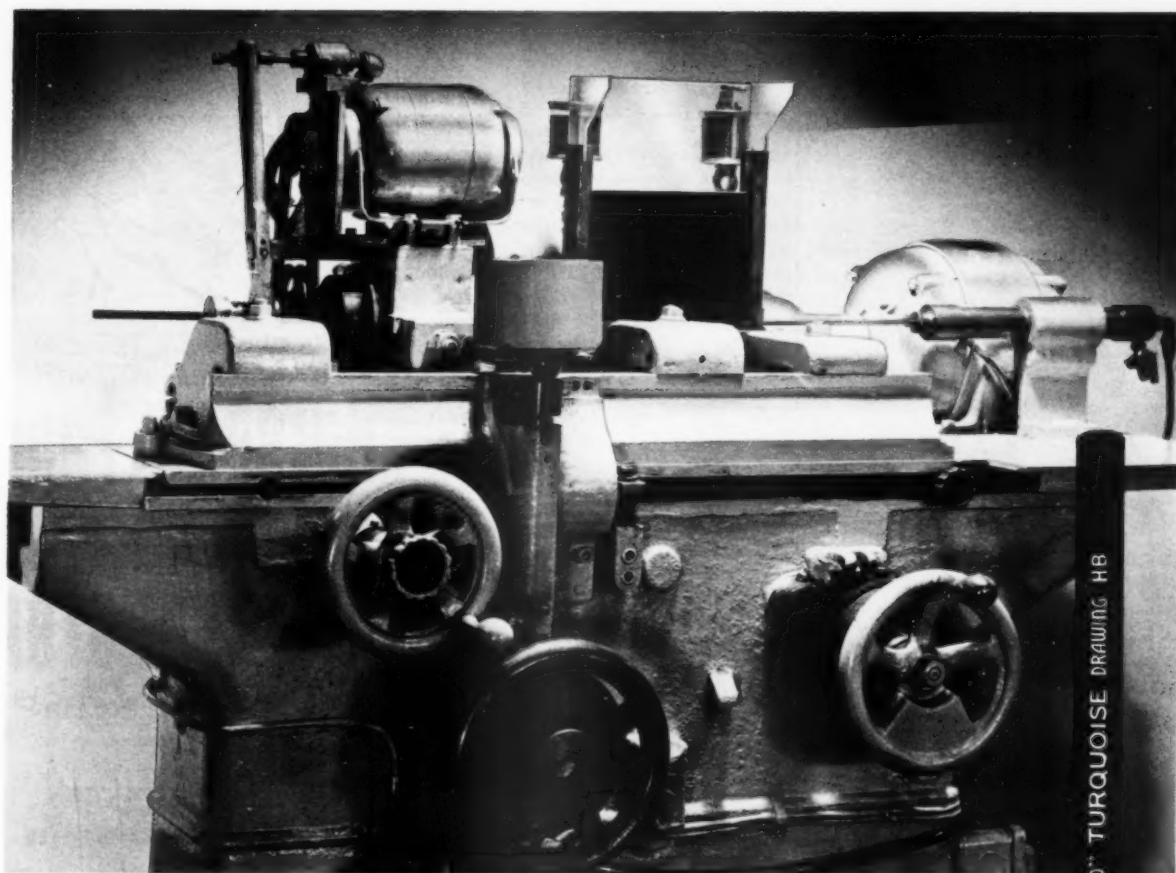
AD of *Fortune* magazine and a consultant advertising designer, Leo Lionni "would like to force packaging into my personal concept of a civilized happy world. I would have no ambition to become a speculative builder who . . . builds what people want . . . no matter how commercially successful." He derided designers who have "taken over areas of management for which they are not temperamentally equipped nor educationally prepared" and he hopes for the day when "designers will be able to exist and compete successfully as designers rather than as researchers, visual presentation experts, amateur statisticians, amateur psychoanalysts, social golfers, luncheon club members and amateur motivation researchers."

Mr. Lionni also decried the forcing of the competitive aspect of packaging with resultant vulgarities of screaming type and bana! illustrations, impossibly aggressive colors—not to speak of literary atrocities. Mr. Lionni believes designers have "great untapped responsibility towards a more satisfying, less chaotic, more coherent, more civilized visual environment."

Walter Margulies "would want the luxury of wanting what Leo Lionni wants. He (Mr. Lionni) likes to live in a dream world without any responsibilities, any controls, regulations, clients . . . on the top of a cloud . . ."

Purpose of design is to sell

"After all, the only sensible reason a client has for us is to increase the sale of his merchandise . . . a tube of toothpaste has to be reproduced in millions and sold in supermarkets . . . to



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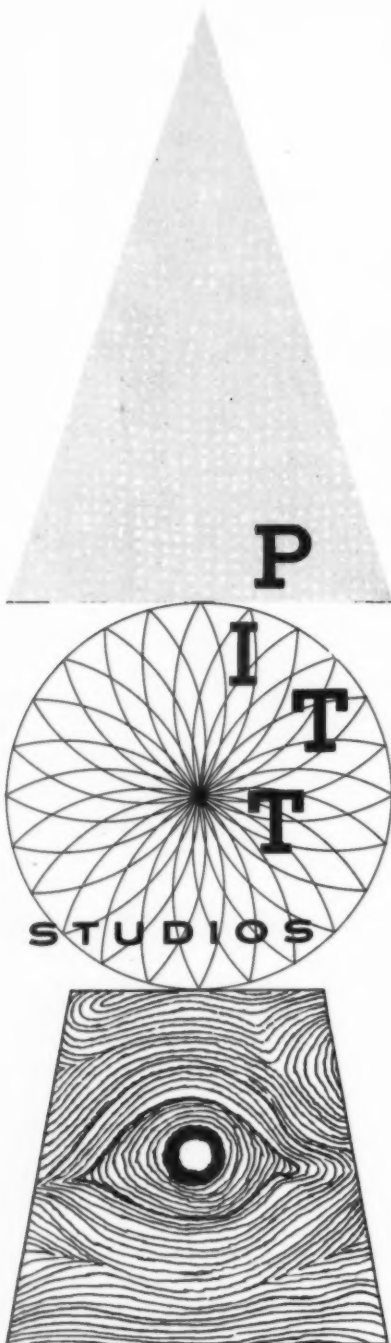


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packaging

(continued)

people who do not appreciate and understand LeCourboisier and who have to pick it at point of sale over a selection of various other designs and brands. For Colgate it is primarily important to sell their tubes of toothpaste over their competitors. Well, if Leo Lionni would design this package he would have a very good design . . ." The implication was that it might not be a sales successful design . . . not unless Mr. Lionni took into account factors that would make him design it not the way he liked.

Personal research

Lester Beall discussed how he works and stressed his emphasis on personal research. He likes to personally "find out exactly the living conditions under which the proposed package or product has to exist." Mr. Beall is also an advocate of long range design programs for industry. He stresses that management must be sold on the intuitive rightness of the designer's approach.

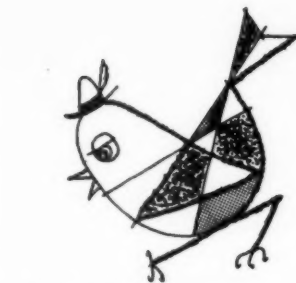
Good design and sales are compatible

Design, says Mildred Constantine, is not a function of management. It is a function of designers. As Associate Curator of Graphic Design of the Museum of Modern Art she sees packaging as a form of visual communication, and is more concerned with the artist's than the engineer's viewpoint.

According to Mildred Constantine, there is no disparity between mass packaging and good design. She cited, as a case in point, the Olivetti typewriter and the Kleenex box. Both were exhibited at the Museum and have been sales successful.

Explaining the reason for the existence of what he calls poor packaging, Leo Lionni cited the dual role of today's package—to sell off the shelf and to be acceptable in the home. Most packages, he finds, have solved the first problem but not the second. Examples of packages that do both jobs well are often found among book jackets and album covers. He believes the day will come when economics will permit better designing of product packages, perhaps with removable wrappers like books. Today's package he finds an invasion of privacy.

Mr. Margulies disagreed that there might be a swing toward removable wrappers but agreed that many supermarket and hardware packages are



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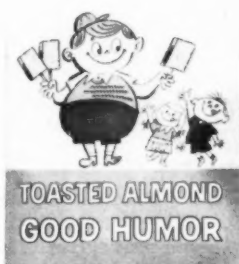
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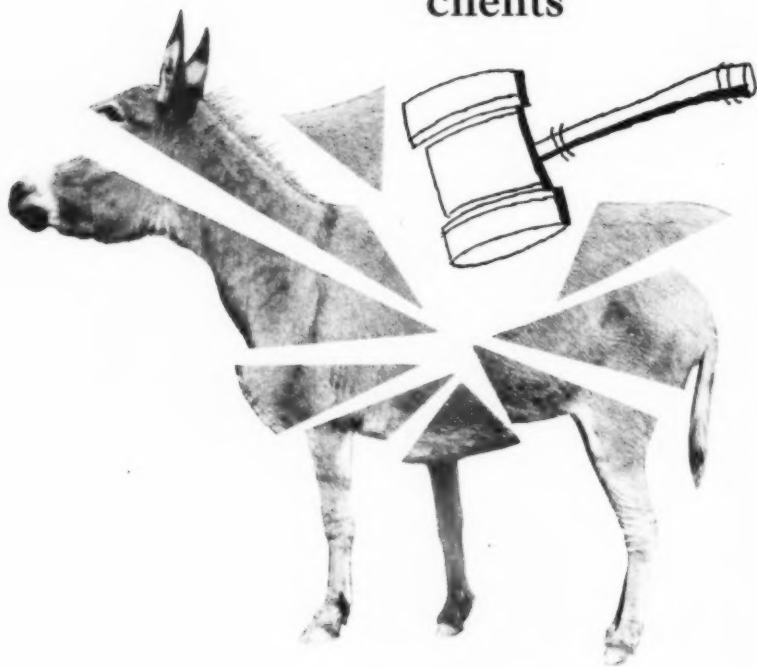


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packaging

(continued)

poorly designed, but again emphasized "The only real, effective package is the package that will sell the most merchandise. This is the reason the client retains us . . ."

Miss Constantine again challenged the concept that good design and sales effectiveness were incompatible. She said, "We have no way of knowing what is effective . . . I question the soundness of all your research techniques. But we do have a way of knowing what is good design."

Marketing research

A panel discussion on the creative use of marketing research was headed by designer Robert Goldberg. Mr. Goldberg also stressed the difference between design and sales when he said ". . . it may be a poor design as well as a good one, because its acceptance by business is based entirely upon its economic potential." Mr. Goldberg emphasized the problem of reconciling the subjective element of design creativity with the objectiveness of research. He referred to four major classifications of market research, the poll taker (Elmo Roper, etc.) using direct unbiased questions and answers; the accounting school (such as A. C. Nielsen) auditing ledgers in key retail stores in test cities both before and after the introduction of the new package; the motivational researchers (such as Dr. Dichter) who use a clinical research technique borrowed from psychology and based on detailed interviewing of relatively few people to find out true motives on the assumption that the direct answer as often as not hides rather than reveals the truth, and the researchers who prefer to work with large national population probability samples. The members of Mr. Goldberg's panel explained how they use market research in their work.

Designer Egmont Arens uses research in his work and does not find it stifling to his designing. He said that some of the preceding discussion "didn't seem to give enough credit to the creative work that the designer does when he takes the various things that he finds out from his research and he finds out from the public taste . . . the package designer has to go in when the researchers are finished . . . he has to take all these elements and pull them together and see if he can't put that creative something in there and make the thing work."

Walter Stern explained how Ray-

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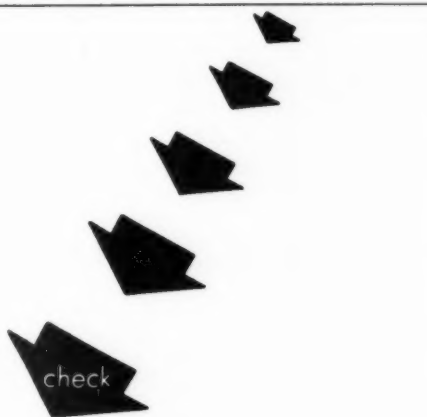


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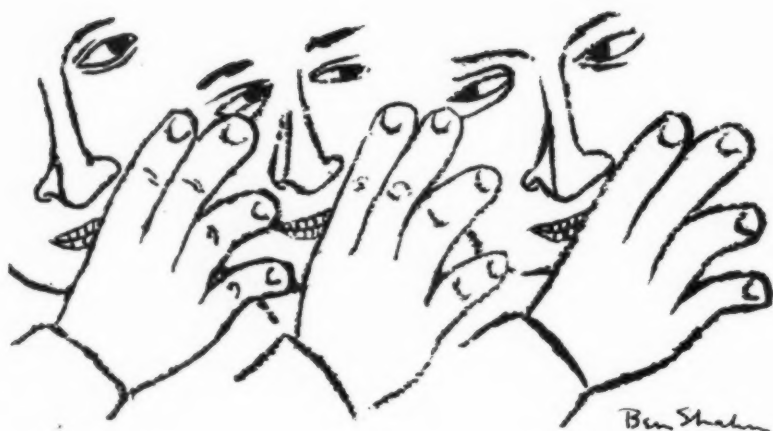
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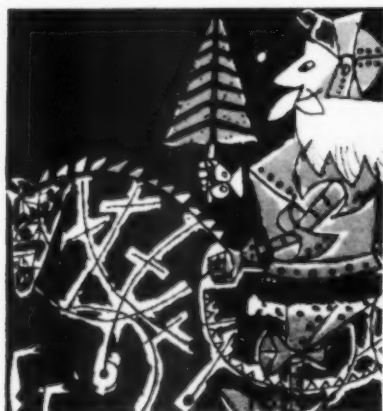
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packaging

(continued)

mond Loewy Associates uses research—studying before planning design such things as market data, research studies, motivation and sales data, and supplements their own study by calling in consulting researchers if more data is desired and taking field trips. Then, when it is felt enough data has been gathered, it is carefully analyzed, conclusions are drawn and recommendations made. Then the design division concerned makes diagrams and visual suggestions. All this is often reviewed with the client and after several presentations a specific direction is agreed on and the design team gets to work. Although Loewy feels no amount of research will substitute for creativity tempered by seasoned judgment, he knows the client wants sales insurance and feels he gets it through research. Among the things Loewy tries to avoid, according to Mr. Stern, are design policy by secretarial decision; statistical interviews in the home (too removed from typical shopping surroundings); motivation research (comes closest to revealing real consumer feelings but does not necessarily predict how he will act in the market); mechanical testing (too often studies problem out of context with sales environment.)

Stern often uses some of the above techniques but does not rely fully upon them.

Designer Francis Blod feels the only future of successful packages is in good design. Robert Neubauer plugged for relying on "intuitive rightness" and cited many of the good designs of past years that had not been based on research. "On A&P products", he said, "we don't do any research. I go into the store under the condition in which the product will be sold." This is a form of personal research similar to that advocated by Lester Beall.

Anatomy of designers

West Coast designer Walter Landor, charted the anatomy of package designers as follows:

"There are three types of successful practitioners in the professional package design field—and there is need for all three of them. We will call them A, B and C. Type A is the Artist with A Mission,—a mission to lead. A man with unusual talent, a fighting belief in the rightness of his approach, a determination to express himself, subjectively, in visual terms,—a compulsion perhaps

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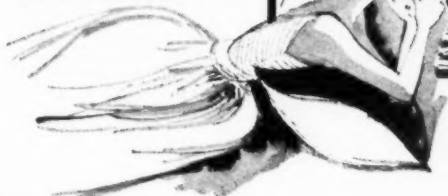
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packaging

(continued)

about making design history on every job, and a built-in willingness to be a martyr for the cause.

In designing a package he tends to superimpose his own personal design conviction upon each problem at hand, to assume an attitude of relative unconcern about whether the client can sell it, and whether the consuming public is ready for it. Type A is concerned with educating the public, with raising the level of design appreciation, but usually doesn't try very hard to search for a common enough denominator on which to reach his audience.

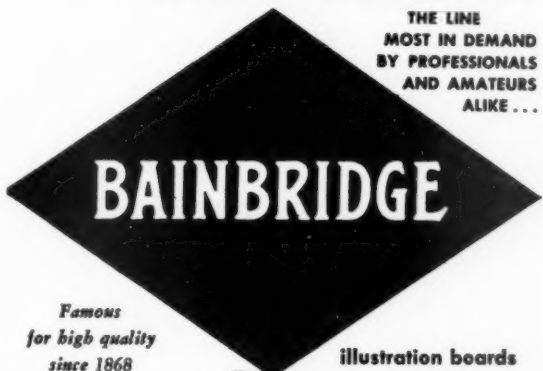
Type A is at times a little hard to live with, in the view of his wife, his client, and his associates, of which he usually has relatively few, but devoted ones. His box office score tends to be highly erratic—he wins awards when judged by his peers, quite often on products that don't score as highly in the market place. An occasional best seller when "his kind of thing" happens to fit a particular product and a particular market situation,—and utter frustration at other times, for designer and client both. Superb design failing to communicate, failing to function commercially by not reaching a mass audience NOW. Type A, while irritating to some, is historically important and of great value to those of us to whom design is a way of life,—not only a way of making a living,—and who have a conscience about design and the designer's role in the shaping of our society.

Designer Type B speaks the business man's language. "A design is a good design if it sells, even if it isn't pretty." He uses simple words, and gives efficient service without being too emotionally involved. He tends to have simplified formulas, design methods that are easy to apply and easy to explain to the client. He is satisfied when a package is primarily clean and bold, the brand becomes a trademark in itself, the products story is clear, direct and visual. The common sense of the client can judge these values with the naked eye, and, if the Board of Directors needs proof, there are mechanical tests, eye movement tests, readability tests and other intricate devices that primitively strain at taking the place of common sense, and removing the need for accepting responsibility for making decisions.

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ART DESIGNED FOR SALES PROMOTION

We don't claim to do everything — but we're real fine at the things we do: design, layout, finished art, with emphasis on sales promotion. We've worked (and work) for some of America's biggest companies, and for some little ones, too. However, we've never found a company whose sales didn't need promotion, or a case where better design didn't do the job better.

STUDIOS AT:
5 EAST 47th ST.
N. Y. 17, N. Y.
PLaza 8-0434

We sell ART and SERVICE

For over 30 years we have enjoyed an enviable record of serving clients—and serving them well. To quote from an unsolicited letter—“... regardless of time or conditions, you always come through”.

Here are a few of our clients with the years we have served them . . .

- WESTERN UNION 32 years
- THE TEXAS COMPANY 26 years
- NATIONAL DISTILLERS 20 years
- SATURDAY EVENING POST 12 years

There must be a reason why we're called upon to serve these clients year after year. Try us and you'll find out why.

CHARLES W. NORTH

Studios 381 FOURTH AVE • NEW YORK 16 • MUrray Hill 6-5740

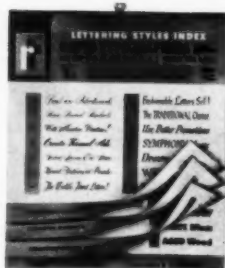


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Still only \$1.00 a word!

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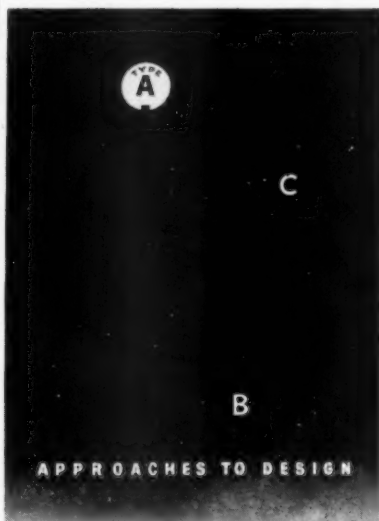
RAPID TYPOGRAPHERS INC.
305 EAST 46th STREET, N. Y. 17 • MU 8-2445



packaging

(continued)

doesn't care if occasionally other members of the design fraternity throw rocks at him, and call him 'uninspired'. He thinks it's jealousy,—and it quite often is. He has nothing but scorn for Type A, whom he calls 'arty' and suspects to be in league with the prestige design magazines (which are the only ones B cannot get publicity in). 'B' is usually a good organizer and assembles a staff which can ultimately run things without him. Because he succeeds in building industry's confidence in designers as being people who understand business, he makes a real contribution to the cause of the design profession as a whole.



In this diagram you can see that A and B have very little in common in their approach to design, they never meet if they can help it and have no use for each other as people or as designers. You will note both A and B follow a pretty rigid line in contrast to the almost sensuous flexibility of type C. (The double meaning in this diagrammatic symbol should not be construed to inferring that C is financially more successful than A or B, but rather that A plus B plus C add up to producing measurable *value* for people (including clients). You might criticize type C for trying to be both A and B. Because he skates across their lines back and forth, he has friends in both camps, holding their respect and having high regard for both groups' contribution, recognizing that he would not exist without them. Because I try to be type C, I make this statement in all humility.

(continued on page 72)

U.S. DISTRIBUTORS: JOHN HENSCHEL & CO. INC., 105 EAST 29th STREET, NEW YORK
 CAN. DISTRIBUTORS: HEINZ JORDAN & CO. LTD., 113 125 STERLING ROAD, TORONTO, ONT.

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THE LAST WORD in Fine Vehicles . . .

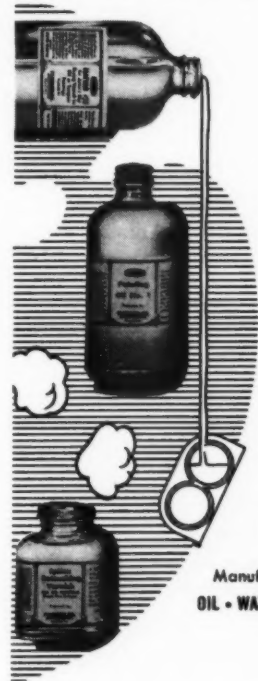


There's a reason why particular artists insist on Weber Vehicles. They know that with Weber they achieve *outstanding* results on canvas. Weber Vehicles assure the *lasting* beauty of your paintings . . . keep the colors pure, bright and permanent. Be smart . . . insist on *fine-quality* Weber Vehicles! Sold at artist material stores everywhere.

Manufactured by
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Manufacturing Artists' Colormen Since 1853
OIL • WATER • TEMPERA • PASTEL • AQUA PASTEL

PHILADELPHIA 23, PA.
St. Louis 1, Mo.



How to help a young artist get ahead



Albert Dorne

The next time a "young hopeful" asks your advice about a job or a raise . . . tell him to mail this coupon.

THE FAMOUS ARTISTS SCHOOLS of Westport, Conn., have helped many a young artist forge ahead. As you know, this is the school run by America's 12 Most Famous Artists.

So why not tell the next young artist who comes in and asks for advice to mail the coupon below. *It will help him get ahead faster.*

Norman Rockwell Jon Whitcomb Stevan Dohanos Harold Von Schmidt Peter Helck Fred Ludkens Al Parker Ben Stahl Robert Fawcett Austin Briggs Dong Kingman Albert Dorne	FAMOUS ARTISTS SCHOOLS Studio 41-L, Westport, Conn. Send me, without obligation, information about the courses you offer. Mr. _____ Age _____ Mrs. _____ Miss _____ (PLEASE PRINT) Address _____ City _____ Zone _____ State _____
---	--

EVERY ART DIRECTOR KNOWS...

Every Art Director knows that the promise is just as important as the fulfillment.

Every seasoned Pro knows that CASTELL #9000 (wood pencil or LOCKTITE with imported CASTELL 9030 lead) works magic on layouts and sketches. It punches in the blackest blacks, and gives you tonal gradations no other pencil can match — especially in the soft degrees, HB to 8B.

For a couple pennies more, it pays you to use CASTELL, drawing pencil of the masters. Call your Dealer today.

A.W. FABER-CASTELL
PENCIL CO., INC. NEWARK 3 N. J.

a monthly feature

DIRECTIONS by Stephen Baker



something old, something new



We are not in the market for a hair color bath right now, but this ad stopped us.

Ingenious art direction seems to be very much at work here.

There is fundamentally nothing new about the arrangement of elements on the page; the illustration is excellent but boasts no particularly novel approach to the art of snapping a picture. Documentary photography has been used before in advertising.

What makes this ad striking is the way documentary photography is used. It is a new application of an established technique.

Miss Clairol hair color bath is a beauty product. It is supposed to make women even more gorgeous. The feminine readers of this ad are highly sensi-

tive bunch; if a picture suggests beauty it is sure to hit home. This ad is supposed to be beautiful.

A picture can be made beautiful, we all know, by dozens of means. We can wrap a model in a dress flown over secretly from Paris. We can throw ourselves into the not too unpleasant task of finding the best-looking gal in the business. We can envelop her in a splendor of soft studio lights, or cart her away to where the sun shines and the flowers bloom. We can also make her eyes slant in any direction, or have a new mouth painted on if we don't like the old one.

None of these artificial devices have been used in this ad. The photograph here is as earthy as that of the tattooed gentlemen in a certain other campaign. Yet, the total effect is that of beauty.

By violating the rules, an old (and well-worn) trend in the advertising of beauty has been broken. It seems one is able to suggest chicness—realistically. Glamor and guts do mix. Fashion advertisers who feel they are in a rut may take notice. The example here proves that there is more than one way, possibly, to take a fashion photograph.

The broader implication in this Clairol ad shows that the obvious is not always the best. A "brass tacks" approach to the picture paid off because it is here one expects it least.

We don't know whether the mother in this picture does or does not use Miss Clairol. (She probably does . . . and while we're at it, let's notice that the headline and copy are minor masterpieces in themselves. This lady does prove that it's not how often an art technique is used but how and when. ●



JOHN JOYCE INC.

Account / Maryland Blue Cross
Agency / Van Sant & Dugdale
Art Director / Harry Zepp

food • illustration • interiors • still life / 480 Lexington Ave., New York 17, N. Y. • PLaza 8-1815

DESIGNERS' SUPERFINE GOUACHE COLORS



tubes not actual size

- Opaque water colors for commercial artists and illustrators.

Outstanding for opacity, great purity of color, and dazzling brilliance. May be used through air brush.



YOU can afford that little extra **IMPORTED** quality!

Canadian Agents: THE HUGHES OWENS CO., LTD. Head office, MONTREAL
Californian Distributors: THE SCHWABACHER-FREY CO., SAN FRANCISCO

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Use X-acto replaceable-blade Knives wherever a surgically sharp edge is required... for Stencils • Friskets • Silk Screen • Retouching Mat Cutting • Montage • Etching • Scratchboard

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Send 25¢ for X-acto Catalog
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≡1 - 60¢

≡2 - 75¢

≡4 - 30¢

≡3 - \$1.00

≡5 - \$1.20



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ARCTIC WHITE

in eleven **FOX RIVER** grades
fox river bond • fox river opaque •
english bond • national bank bond •
anniversary bond • fox river onion skin •
fox river opaque onion skin •
anniversary onion skin • anniversary
vellum • anniversary bristol •
anniversary thin card

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Art D

NY club letterhead contest deadline: Oct. 15

Entries for the New York AD club competition to choose a new club letterhead design must be in by Oct. 15. Winning design, which will be the official insignia of the club, must: use copy from present letterhead, using two colors but adaptable to one color, and other uses; be aware of function and use-flexibility; retain or modernize present Albrecht Durer AD colophon. All entries must have name and address of artist on back. The club's executive committee will choose winning design. All entries will be exhibited in the club lounge. Entries should be mailed to Letterhead Design Committee, Art Directors Club of New York, 115 E. 40 St., New York 16. Additional information is available from A. Russell Hillier, PL 1-1400.

New Montreal officers

Phil Panneton was elected president of the Montreal club at the 53rd meeting of the organization held at the Arts club. Other new officers are Harry Croucher, first vice president; Margaret Kirlin, second vice president; Harry Eckember, treasurer; and Al Leduc, secretary.

Seattle club elects Millette secretary

Don Millette was elected secretary of the Art Directors Club of Seattle at a recent meeting. The club's chairman of

the board of trustees, Bob Matthiesen, presides at meetings since the club lacks a president this year.

Chicago club adds seven new members

New members of the Chicago club are Andrew F. H. Armstrong, vice president in charge of creative services at Leo Burnett Co., Inc.; Dwight Frick, Foote, Cone & Belding; Albert E. Grad, Tatham-Laird, Inc.; James E. McDonough, Nadine Brown Advertising; Randall R. Roth, R. R. Roth Advertising; Anthony C. Slezak Enterprise Paint Mfg. Co.; William Stadnik, Leo Burnett Co.

Chicago ADs hold seventh fine art show

A champagne-at-noon opening Sept. 28 marked the opening of the Seventh Annual Art Directors Club of Chicago Fine Arts Show. The exhibit is at the Stevens-Gross Studio, 620 N. Michigan Ave. Judges, selected by ADC membership vote, are Fred Steffen, Margo Hoff and Everett McNear. Prize winners will be announced in Art Direction, November.

chapter clips

Boston: Preliminary screening committee for the Boston AD show, third annual, includes: Robert Briggs, George Camp-

bell, Donald E. Clark, Van Crews, Jr., Arnold Currier, Ernest T. Degel, Jacques DunLany, Joseph Fannell, Arthur Godfrey, Jr., Ernest Halberstadt, Frank Hottor, Leonard Karsakov, Mark E. Kelly, Douglas Kingston, Lionel LeBlanc, Roland Newhall, Stephen O'Leary, Lou Panarilli, Leon Pistone, Elwood Blankenship, Phil Coyle, Lester Boyce. . . . Show will be at the 20th Century gallery, Oct. 8-13.

Cleveland: Eight new members added to AD club roster. They are Jack DeWitt, Al Kiefer, Glenn Nelson, Jack Nichols, John Spiri and Ward Huber, all of Fuller and Smith and Ross; Porter Price, Palm and Patterson; Herb Tower, Peck Engraving. Huber was accepted as associate member. . . . Judges for the Eighth Annual show were photographer Vince Lizanti, designer Tom Lee, Jim Hastings, AD and vp at Campbell-Ewald, Detroit. . . . New activity: monthly sketch class for members at Cooper School of Art.

Washington: Guest speakers at the club's opening meeting of the season were Roy Tillotson, NSAD president, and Ed Gottschall, editor of Art Direction. . . . New correspondent for Art Direction is Will Anderson, AD of U. S. Information Agency's Graphics section. . . . Vaughn L. Jackson, charter member, married Miss Joan Strickland. . . . Henry Bausili, club's first vice president, is stamp committee chairman. Club urges members

to participate in the U. S. Air Force commemorative stamp competition. . . . Changes: Walter Johnson left Lewis Edwin Ryan Advertising for Salt Lake City. . . . Bill Lodder now at Cunningham Associates. . . . John Hoover is production manager of Colortone Press. . . . Baltimore artist Don Dorman now with Walton & Hole. . . . Illustrator Lou Nolan now free-lancing.



OAI names Campanaro national AD

Joseph Campanaro, eastern art director of Outdoor Advertising Incorporated, has been promoted to the post of national art director. He will supervise the company's three art departments in New York, Chicago and Los Angeles and will coordinate OAI's art counseling services with Howard Scott Associates.

Family Circle tries newsstand sales

Until now distributed only through retail stores, Family Circle magazine will test newsstands beginning with the October issue. The operation will be tested in a few markets. Bert Garmise Associates, magazine sales promotion firm, will direct. American News Co. will operate sales through grocery outlets.

POP tag centers national campaign

A new point-of-purchase informative tag designed by Emanuel E. Raices, sales promotion manager of Jason Corporation, Hoboken, N. J., is the focal point for a comprehensive national promotion offered free by Jason. Tag and promotion are for Jason Sealuft, company's

versatile stitchless quilted vinyl. Promotion is going to consumer goods manufacturers. The tag, printed in black, yellow and gray, emphasized product's selling points: resistance to scuff, stain and snags. Tag may be attached by its string or placed flat to show through transparent wrapping. There is an imprint area for manufacturer's name. Raices said the tag was designed to emphasize style as a help to retailer who will be selling the material in new product stylings.

Irvin Spence moves from entertainment to commercial

Veteran MGM animator Irvin Spence resigned to join the staff of Animation, Inc., Hollywood. In the industry 20 years, Spence's contributions helped MGM's cartoon department win Oscars and public recognition. His move from entertainment to commercial animation is one of such moves now being made increasingly by animators. Says Spence, "There's more excitement and challenge to creative talent in the commercial end of animation than on the entertainment side."

AIGA meeting to feature Avedon photographic session

Top-flight fashion photographer Richard Avedon will conduct an experimental photographic session at the Magazine Clinic of the American Institute of Graphic Arts to be held Wednesday, Oct. 17, 7:15 p.m. at the Willkie Memorial Building of Freedom House, 20 W. 40 St. Admission is open to all, 75¢ for AIGA members, \$1.50 for non-members. Avedon will do an actual color sitting for a national magazine. The photographer, his model, and an editor will form a panel and answer questions from the floor.

Roy Germanotta, Inc. now Fenga & Donderi

Roy Germanotta, Inc. owners Michael Fenga and Hector Donderi have renamed their company Fenga & Donderi Inc. The two partners, who have operated the art service firm for over four years, report the same personnel, facilities and art service will continue at 40 E. 49 St. Fenga and Donderi, members of the New York AD club, had been art directors prior to their studio business.

Bernhard photography show through Oct. 21

West Coast photographer Ruth Bernhard's one-woman show at A Photographer's Gallery, 48 W. 84th St., New

York, will be on view until Oct. 21. Exhibit is open to the public Tuesday to Friday, 7:30 p.m. to 10, and Saturday and Sundays 1 to 5. She has exhibited her work throughout the United States, Europe and Asia. Her approach is said to be uniquely personal.



Boston supermarket breaks ad pattern

The Stop & Shop Super Markets of Boston are breaking the usual supermarket ad pattern of listing foods, prices and premiums, plus some copy and little art except for occasional product pictures. The Boston ads appearing in the Boston Daily Globe have been planned to appeal to women shoppers by using art of children, emphasizing "friendly butcher" (chain ad is for meat department) and slogan: good cooks have good words for Stop & Shop meats. Ad layouts use 6-column width, employ drawings by artist Miriam Troop for 3/4 of space and key art to copy theme in head which has the key word boxed. Usually, but not always, one item, a special, is included in copy. When it is, it goes at bottom of page but gets broken rule, some italics and a bold head to gain attention. By far, of course, greatest emphasis is placed on initial attention-getting device of drawing. Copy is general, except for one specific block in the spot for the day's special. Agency Arnold & Co. reports "wonderful impact . . . store managers report highly favorably comments. . . ." Director of advertising and sales promoter Harry Shain and ad manager Louis Steinberg worked on the program with agency's AD Lee LeBlanc, Clementine Michel, Hal Goodstein, copy chief, and account supervisor Arnold Z. Rosoff.



M. J. Goger chairs graphic arts celebration

Milton J. Goger, president of American Type Founders Co., Inc., is chairman of a national committee formed for the "Celebration of 50 Years of Progress Thru Printing." The commemoration will be observed this month. In connection with the observance, a special newspaper supplement which depicts history and growth of graphic arts industry was made available to every newspaper in the country during Newspaper Week, Oct. 1-8.

AIGA packaging show entry deadline Nov. 12

Entries for the first American Institute of Graphic Arts 50 Packages of the Year show must be submitted, knocked down, by Nov. 12. The show will give recognition to folding cartons and shipping containers which most successfully integrate originality of conception and excellence of execution. A separate section, 50 Record Covers of the Year, will be included in the show. Jury will select pieces judged on excellence of design, presswork, and typography. Case histories and merchandising problems will not be considered.

All producers or sponsors of packages and record covers are asked to submit work manufactured between Aug. 31, 1955 and Sept. 1, 1956. Any quantity of entries is acceptable. Entry fees are \$5 for each piece. Pieces selected for exhibition will be charged \$35 per unit to cover cost of mounting, display and travel. Exhibition will be held in March 1957 and will then circulate throughout the larger cities of the United States and Canada during the following two years. Entry forms and details are available from AIGA, 5 E. 40 St., New York 16.

Time and Ogilvy report on soft sell

The increasing trend toward soft sell through humor, sophistication, offbeat and light touches has been noted in a recent issue of Time. The weekly noted, "... more and more advertisers are taking the position that an ounce of charm can be worth a pound of pressure." Recognition was paid to David Ogilvy, creator of the Hathaway Shirt and Schweppes campaigns, who plugged his offbeat approach to consumers: The consumer is not a moron. She is your wife.

Attractive art, soft talk and quiet humor, said Time, are selling. For instances, kangaroos sell airline tickets, giraffes Ethyl, and Mr. Magoo beer. Reason for the increasing change from high-keyed, battering ram ads to low-keyed, soft talking ads is to gain attention in the growing competition for the consumer's eye and ear. U. S. advertising in 1955 was a \$9 billion industry as compared to \$3.4 billion in 1946. Also, consumers who are now rated as better educated, better traveled and better paid must have a new approach.

A small budget can succeed in this new field, Time pointed out, citing the \$300,000 spent by Hathaway in four years to boost its sales more than 65 percent. A product, Philip Morris, has had its personality changed and its sales record in filter tip field upped to third place through use of the tattooed male smokers in present campaign.

Schenley introduces new prewrapped gift carton

The new Schenley prewrap gift cartons all have the same theme of useful holiday giving—no advertising—plus individual designs for each brand. Carton's easy-open ends, developed by Schenley and supplier Eastern Colortype, makes it possible to open cartons, insert gift card, reclose carton neatly. For retailer, easy-open ends means he can affix store tag to decanters and close carton without destroying sales desirability of pre-wrap.

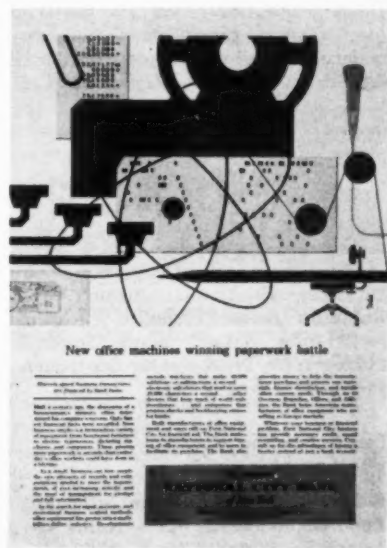
Packages use color, individual designs and artwork, pressure-sensitive labels for easy removable by purchaser. Project supervised by Ernest Dupree, AD at Schenley. John Gieroch designed wraps for brands Cascade, Golden Wedding, MacNaughton, and OFC, the Schenley Canadian brand. Olga Podayko did the Harper and Old Charter. Joe Powers and Schenley art department developed Ancient Age design. Coronet was designed by Dupree's department.

Largest full-color photographic print

As a result of recent Kodak improvements in color films and printing papers, Eastman Kodak for the first time displayed a new 6x8-foot full color photographic print at the Photographers Association of America convention in Chicago. It marked the first time a color print was produced in photo mural size by direct enlargement. The giant print was made by direct enlargement from a Kodak Ektacolor film negative onto Kodak Color Print Material, Type C. Kodak technicians made the picture in two pieces, exposing both pieces simultaneously with paper attached to a 10-foot stand.

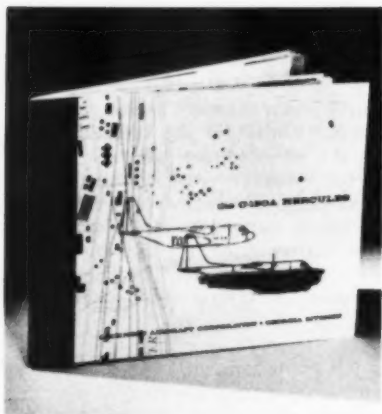
R. L. Dorskin named Diener & Dorskind president

Diener & Dorskind, agency which lost through death its president and co-founder, Nathan Diener, has named Robert L. Dorskind as new president. The firm will continue under the same name. Benjamin Dorskind continues as treasurer.



Bank ad employs symbolic art

Bank's contribution to phase of industry is portrayed monthly in series of ads by First National City Bank of New York. This ad shows office work load lightened by use of office machines. Color art, employing shades of blue, purple, green, yellow and olive, plus red and black, interprets head: New office machines winning paperwork battle. Art employs office furniture, paper clips, electronic calculators, etc. AD: Harry Payne. Artist: Robert Hallock. Agency: BBDO.



How to influence engineers

An 11x8½ booklet, printed in two colors but with four colors used on covers and two inside spreads, was used by Lockheed Aircraft Corporation to influence high level engineering minds in favor of the C-130A Hercules. To effectively present data on the new turbo-prop cargo transport built by Lockheed's Georgia division, the booklet employs: recessed pages with headings, fake tabs, for three sections. Design, color, illustrations and charts all emphasizing attractiveness and easy understandability. General performance section inserted in pocket flap of inside back cover, for easy removal by management to study the technical information presented in color charts and in type set in large white space in inside of pages. This make-up has a double spread appearance with graphs using two-thirds of each page.

AD: Glynn Acree. Designer: Sheldon Dickstein. Illustrators: Arthur Gross, Robinson Baird. Technical Coordinators: John Baxter, Frank Stephens. Photography: Photographic department, Lockheed, Georgia.

Federal ruling on photographic rights

Following an investigation by Chicago Photographic Guild on a ruling by a federal court that a photographer loses his right to a picture after delivery, the guild found that a commercial photographer had no right of action against advertising agencies for infringement of his copyright. Case concerned photograph taken for newspaper ad placed by one agency but later transferred to another agency which used it in several magazines without photographer's permission. Trade custom limiting use of photograph was not justified legally, according to ruling.

The photographer had argued that the rule of law which held that rights

to a delivered picture are in the client, applies only to portrait photography. Court held that the same rights of protection to client held in commercial photography. The Chicago club announced that, since delivered picture or print was involved in the dispute, the decision does not involve club's stand: that customer has right of title to photography, but photographer has possessory right to negative, unless otherwise previously provided.

Artists Equity Code of Ethics

The Artists Equity Association is mailing copies of its Code of Ethics, adopted after a three-year study period. Code states that freedom of expression is essential for practice of the fine arts, and urges that artists be not affected by enmities, political or religious strife, or sectarian esthetic dissension. "He should boycott professional activity involving discrimination as to race, creed or ideology." Artists are also asked to discourage untrue and distorted ideas of the profession. Artists are asked to refrain from injuring reputation or work of fellow artists and to give credit freely to technical assistants and advisers.

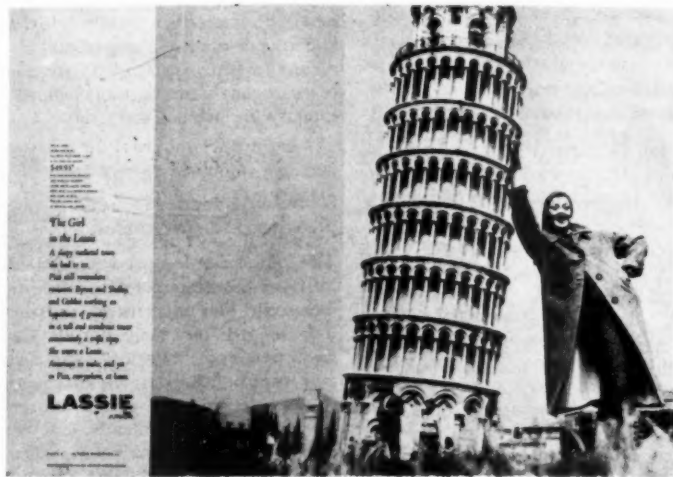
The code advises written contract

with dealer, agent or employer and emphasizes the utilization of copyright laws. Artists Equity Association's national board of directors will review differences arising between artists and between artists and clients.

Tax picture for Seattle artists

Commercial art in the state of Washington is taxed at the rate of .008 on gross billing and the city of Seattle collects a tax of .001. Both taxes are called Service and Other Activities, under the business tax law. A regular sales tax, (Washington's is 3½ percent) is collected only on fine art, art which will not be reproduced. Commercial artists sell reproduction rights on their work, retaining title. Since fine art would be used directly by the purchaser (portraits, etc.) this makes the sales tax applicable.

The excise tax, Service and Other Activities, is paid directly by the artist, figured on his gross billing, and applies also to work sent out of the state. Every two months Seattle artists report gross billed amount and pay the 8/10 of 1 percent to the state, 1/10 of 1 percent to the city.



Avedon photography portfolio for Lassie

Client Barke, Levin & Co., Inc. collected fashion photography by Richard Avedon for Lassie Junior coats into a b/w portfolio for mailing. Avedon photographed throughout Europe, posing models against backdrops of artistic, geographical and historical interest. This spread, which appeared in October Mademoiselle, is typical of subject matter. Agency: Irving Serwer. Art Director:

Art Kane, who comments, "There was a time when as Art Director of Seventeen Magazine I was under the misleading impression that the maximum opportunity for a creative art director to express himself was in the editorial field. Today . . . I wish to swallow those words. The . . . campaign . . . for Lassie Coats is one of the numerous, exciting efforts . . . truly a joy to work on and represents to me a very healthy trend in fashion advertising."



Hegel had many faces This ad, one of the fine arts series Container Corporation of America is running on "Great Ideas of Western Man" (agency: N. W. Ayer & Son) is about Hegel. So artist J. Wolfgang Beck, feeling that the German philosopher had many facets, expressed this in his color art. Original painting, center left, shows face in warm brown, background purple. Across from it, main color is red with some purple overtone. Above and below these two center pieces, are blottings of the original left center art. Effect of the blottings was achieved by folding back original on other surfaces. Beck used death mask for model. AD Walter Reinsel did layout of page which spotlights art, using type area to balance page.

Columbia offering courses in photographic processes

Three evening courses in photographic technology are being offered by the Columbia University department of graphics. Professor Lloyd E. Varden will conduct the classes. Courses offered are Scientific Basis of Photographic Practice, Engineering Principles of Photographic Equipment, and Photographic Color Processes. Information may be obtained from the office of the Department of Graphics, Sixth floor, School of Engineering, Columbia University, 116th St. and Broadway, New York.

Textiles, U.S.A. exhibit at Modern Museum

On exhibit at the Museum of Modern Art, 11 W. 53 St., is a showing of 185 examples of American fabric designs,

ranging from mesh fabric used in radar targets to acetate jersey coated with 24-karat gold. This show to be on view until Nov. 4, marks the first time the museum has held an exhibition devoted exclusively to American textile design. A seven-man jury selected pieces from among more than 3500 entries. Criteria for the three categories, home furnishings, apparel and industrial uses, were esthetic qualities of construction, color and design.

Friedrich, Frisbie & Cox repping Illustrators' Group

The Detroit commercial art firm, Friedrich, Frisbie & Cox, Inc., has acquired the midwest representation for The Illustrators' Group, a group of 19 nationally recognized illustrators located in New York. Jack Wittrup, New York, director of the Illustrators' Group, reported that the move marked the first time that any major group of New York illustrators affiliated with a Detroit studio.

"The Showcase of Advertising Progress"

Advertising Trades Institute of New York, holding its Fifth Annual Advertising Essentials Show Nov. 19-21, has, with the New York Times, made researches into what percentages of the nation's purchases of advertising and sales promotion materials and services take place in New York. Estimate of ATI and the Times: 34 percent. Institute chairman Thomas B. Noble stated that the New York area is the country's largest single market for promotional materials. More than \$350 million will be spent here this year, he said.

The advertising show, billed as The Showcase of Advertising Progress, is open only to executives in advertising, sales and promotional activities. Guest tickets and exhibitor's information are available from Advertising Trades Institute, 270 Park Ave., New York 17.

Merle Armitage named Western Family editor-AD

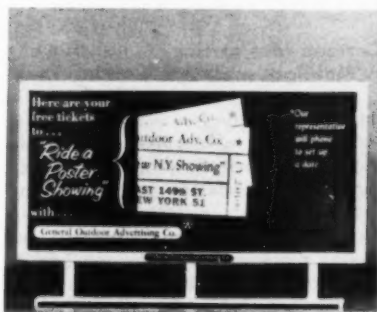
AD Merle Armitage has been named editorial and art director of Western Family, Los Angeles monthly circulating to about 1½ million families in 11 western states, courtesy independent grocers. Staff members include associate AD Chris Ortega. This promotion of art director to editorial and art director may mean the beginning of a trend. Similar cases: Kirk Wilkinson, art director of Woman's Day, listed as editorial board member too; J. Walter Flynn, AD at Everywoman's Magazine, is editor-in-chief, Betty Fike is art editor; and at

McCall's, John English, who was AD, is now managing editor. Otto Storch is AD, Philip Miller is art coordinator.

Bullet flight photographed for Life by Lawrence Faeth

A student of the flight of bullets, Lawrence Faeth achieved his ambition by photographing an actual bullet in flight head on. Resulting striking picture and explanation of method Faeth used was printed in an August issue of Life magazine. Firing a rifle with a lanyard from one room, Faeth used a microphone to detect the rifle's report and the sound to trigger speed lights. Camera shutter was kept open as camera was aimed at a mirror mounted in front of the rifle and at a 45 degree angle to it. This gave effect of looking down the gun's barrel. Photographic shot was taken an instant after bullet shot and just before bullet crashed into mirror.

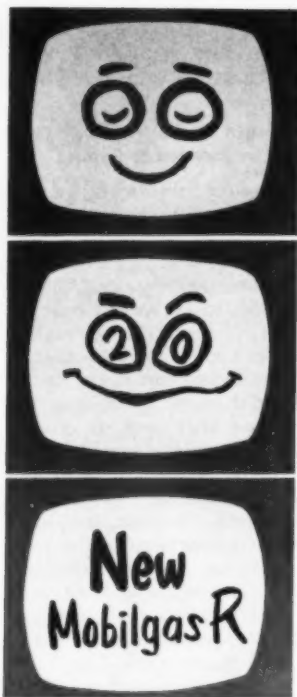
Experiment was conducted in a concrete-shielded ballistics laboratory at Winchester-Western, New Haven, Conn. Rifle used was a .30-06.



Poster mailing draws nearly 40% return

A miniature outdoor poster with unusual message to promote tour of poster locations, drew a response of nearly 40 percent from 139 top advertising executives. Mailing used tickets, theater idea in design and copy, and combination of these two with client's actual product—a poster. First mailing was a black blotter with line of type in white: . . . *fine trouper . . . continuous performance . . .* and tickets in buff, black lettering, torn pieces emphasizing client's address and phone, and placed effectively for design.

Follow-up mailing was an invitation to Ride a Poster Showing, this piece in the form of a miniature outdoor ad panel, 6 x 4", with the simulated theater tickets placed in slot. AD: George Holtane. Designer: John M. McKeon, presentation director for client (and formerly promotion AD at Woman's Home Companion). Art: Bridges Studio. Client: General Outdoor Advertising Co.



Cartoon face carries tv Mobilgas message

This series of 3 drawings shows what can be done with simple but flexible art. Face animates expressive parts—eyes, brows, mouth—on cue from sound track to tell short commercials in night-time spots. Outline of rest of face is formed by viewer's tv set. On cue, face registered audio's message: Voice—Boy, oh boy, do I love that New Mobilgas R! Face—eyes, mouth open wide, happy expression. Voice—It gives my car new pep and power. Sound—Whish! Face—expression changing to anticipation until sound cue, face breaks up and whishes off screen in puff of smoke. Voice—It saves me . . . Face—forms back on screen, sly expression. Sound—clang of cash register. Face—eyes blink and appear as dollar signs on cash register.

And so on. Eyeballs can be changed to numerals on mileage meter of speedometer. Face can be used to form words. Varying expressions give great emphasis to message through voice. Commercial was photographed as pencil test—original drawings were inked in, no transfer tracings were made to usual celluloids. This keeping of the original sketch quality meant actual commercial kept the boldness inherent in roughs, thus adding to face's general expression of excitement. AD: Theodore Kida. Writer and visualizer: Edward L. Rizzo. Film producer: UPA. Agency: Compton Advertising, Inc. Client: Socony Mobil Oil Co.

21st Rochester International Salon of Photography

The largest photographic exhibition of its kind in the world, the 21st Rochester International Salon of Photography will open at Memorial Art gallery, Rochester, March 1, 1957. Closing date for entries is Feb. 10, 1957. Data and entry forms are available from Thomas F. Murray, 301 Ridgeway Ave., Rochester 13, N. Y. Entries may be made in five sections: Pictorial Prints, monochrome and color; Nature Prints, monochrome and color; Pictorial Color Slides, 2" x 2" only; Nature Color Slides, 2" x 2" only; and Stereo Color Slides, 1 1/8" x 4", mounted for projection. Accepted pieces will be on exhibit through March 31, 1957.

The salon will award 18 medals, 15 of which will be bronze Rochester medals for the best three photographs in each of the five sections. Two silver PSA Color Division medals will be awarded to slides best illustrating color harmony. The stereo slide showing most originality in application of techniques will be awarded a PSA Stereo Division medal.

Entry fees: if either print section is entered singly, the fee is \$2. The fee is \$3 if both print sections are entered. Entry fee for all slide sections is \$1 per section.

Advertising Art in Dallas

The Advertising Artists Association of Dallas, Texas have produced and published their second edition of Advertising Art in Dallas, to enable advertisers and art buyers to know the available talent in that area. The book contains reproductions of work by 39 members of the association, one page for each artist. There is also a directory listing of all 50 members of the association. Copies will be sent to interested buyers in the southwest. Mrs. Martha Robbins is chairman of the association. Joe Caver was chairman of the committee which produced the annual. Information is available from Paul A. Lay, 1105 Southland Annex, Dallas.

Offset lithography display

Winning pieces of the Sixth Lithographic Awards competition, 270 pieces including 50 panels, displays and posters, are now on tour of principal cities. Exhibitions are to be held in Washington, D. C., Richmond, Va., Cincinnati, Ohio, Indianapolis, Milwaukee and Racine, Wis., and Albuquerque, N. Mex. Further information on exhibition plans is available from Gordon C. Hall, LNA, 127 N. Dearborn St., Chicago 2, Ill.



The Officers and Members of the American Photoengravers Association invite you to attend its Sixtieth Annual Convention and Exhibition October 8th, 9th and 10th, 1956, in the Hotel Statler, Detroit, Michigan

Photoengravers' convention mailing pieces

For the American Photoengravers Association's 60th annual convention and exhibition in Detroit, Oct. 8-10, quality mailing pieces plus a full-color 18 x 12 1/2 invitation were used. AD was Robert W. Washbish, and art was by John Blazen, both of San Francisco. The invitation piece, printed on Lee's Teton Cover, White, shows an American Bald Eagle in flight, clutching a rolled parchment. In the background is the Detroit skyline, in muted colors. Colors are predominantly yellow, and blue, warm shades of brown and gray, some light purple. Center spread in full color is of the Detroit skyline, which accounts for half the area, and below, other half of copy area contains a block of type on each page, spotted with blue paragraph marks within each flush block.

Six follow-up folders were mailed at intervals of five or six days following the initial invitation mailing. Each of the folders featured light, gay front art and tag lines on covers, inside spread pictured Detroit scenes plus message. All art used was in color. Each folder used different art and message.

New camera eliminates hand tracing in animation

One of the first cameras of its kind to be installed in this country is now at Animation, Inc., Hollywood, transferring artists' sketches to celluloid, eliminating the hand tracing process necessary to the industry since its founding 30 years ago. The Hollywood makers of animated commercials report camera's work improves picture quality "immensely." Earl Klein, president, said a more faithful reproduction of artists' original sketches is now possible.

**Print creative workshop
at 4As eastern conference**

A planning committee for the print creative workshop to be held in conjunction with the 1956 Eastern Annual Conference of the American Association of Advertising Agencies has been appointed. George H. Gribbin of Young & Rubicam, New York, has been named chairman. The conference, to be held Nov. 27-28 at the Hotel Roosevelt, New York, is the largest annual meeting of agency people in the country.

Committee members include, from New York, Guild Copeland, Ted Bates & Co.; Julien Field, Lennen & Newell; Arkady Leokum, Grey Advertising Agency; Henry O. Pattison, Jr., Benton & Bowles; Samuel P. Walker, J. Walter Thompson Co. and, from Philadelphia, Jerome B. Gray, Gray & Rogers.

**Kurnit-Geller Associates
now KGA, Inc.**

A new name and new address for Kurnit-Geller Associates: KGA, Inc., 10 E. 49 St., New York. The firm creates and mechanically produces merchandising and sales aids, and also specializes in packaging, sales presentation and other advertising and promotional services. Move to new quarters was required to expand studio and creative staff, announced president Norman Geller. Billings have increased by four times in the last two years, he said.



**First color catalog
for medical equipment**

Hospital and medical equipment is being sold through this 4-color catalog for D. A. Kadan Co. Color is a selling point for the product, so color was chosen to sell the product. The booklet is printed in red, yellow, blue and black but not by true process color separation. Industrial Advertising Agency of Hempstead, N. Y., reports it saved client about 75 percent by using fake process. B/w photos were taken; retouched to compensate, through a series of charts



Snap! Crackle! Pop! and other sounds

Child's awareness of his world, through sound, leads from whine of police car sirens, to patter of rain on the window pane, to the snap, crackle and pop of Rice Krispies. This tv commercial, produced by agency Leo Burnett Co., was born at the home of an agency writer whose 4-year-old listened to "snap, crackle, and pop." Writer: Don Tennant. Producer for agency: Bud Townsend of Hollywood office. Film producer: Mercury International in Hollywood.

which give b/w percentages of color values; and printers then followed screen instructions to obtain correct colors. Match was good enough to please client and justify the saving. Norman Ravitz, president and AD of Industrial, created the catalog.

**Howard Scott Associates
pools outdoor art-copy**

A nationwide pool of artists serving outdoor advertisers has been formed by Howard Scott, leading outdoor poster artist. Howard Scott Associates will furnish a complete service for creation and execution of outdoor art and copy. The new organization's services will be made available through the 11 national sales offices and three art departments of Outdoor Advertising Incorporated. Scott, who has received 65 awards for

poster designs since 1948, has 25 years of experience as a poster artist.

**Pavelle Color becomes
division of Technicolor Corp.**

Technicolor Corporation, purchaser of the assets and business of Pavelle Color, a leading processor of amateur color film, will operate Pavelle as a division with Leo Pavelle, formerly president of his company, as director. Si Pavelle, vice president in charge of Pavelle sales, reported Pavelle's dealer-distribution organization will continue unchanged. It is represented in all 48 states. Pavelle and Technicolor had both entered the new market created after the government ordered Eastman Kodak to permit other concerns to process Eastman's color film.

production bulletin

new Electroplastic plate has lighter weight, lower cost than conventional electro, uses standard copper shell; new paper combines cloth flexibility and permanence with paper printability

NEW DUPLICATE LETTERPRESS PLATE: San Franciscans Steve Johnson, Jr. and Paul Johnson have developed a new type of duplicate letterpress printing plate. Instead of the usual lead, their Electroplastic plate combines the standard copper electrotype shell with a specially developed plastic backing material. The plate, about 75 percent lighter in weight and 25 percent lower in cost, is said to have same printing quality and strength as standard electrotype. The Johnson brothers and their father, Stephen W. Johnson, are co-owners of the Johnson Mat & Electrotype Co. and the affiliate firm of Filmer Brothers Electrotype. The new plate is the outgrowth of four years of experimentation and two years of work with a private research organization—the latter for formulating a plastic compound to perfect the new plate. The new plate was put into commercial production last fall and has up to date proved a success in regular job shop work through manifold, carton, 133-line screen label, book and publication work. However, the plates cannot be used by publications that remold, because of heat involved.

Production cost is lowered because hand finishing operations are reduced in manufacturing the plates. The plates, with their improved levelness, are said to, in most cases, cut press makeready. The Electroplastic plates may be mounted on standard blocking materials. They are resistant to cleaning solutions since plastic material is not affected. Nickel or chrome can be added to printing surfaces for long runs.

Shipment costs are lowered. An average 7x10 plate weighs only 1 pound 15 ounces. Same size electrotype weight: 5 pounds 3 ounces. In shipment from San Francisco to New York, savings range from 46 percent on air express through 56 percent on parcel post to 63 percent on first class mail. Customers in northern California are receiving the Electroplastic plates at prices one quarter less than job electrotype scale. The Johnsons expect to conclude fran-

chise arrangements with established electrotype companies in other sections of the country.

NEW FOTOSSETTER FACES: Three pages of advance proofs of new Intertype Fotosetter type styles showing 15 additional faces are now available from Sales Promotion Department, Intertype Corp., 360 Furman St., Brooklyn 1, N. Y. Faces shown are Bell Gothic Bold, Biltmore, Bodoni Modern, Century Bold, Cornell, Cornell Italic, Embassy, Futura Demibold No. 2, Futura Bold No. 2, Futura Bold Condensed Oblique, Futura Extrabold Condensed Oblique, Gothic No. 30C, Lightline Gothic, Tutor Gothic, and 18 point advertising figures.

PLASTIC PRINTING PAPER: Morton Goldsholl, Morton Goldsholl/Design Associates describes a new printing paper as a challenge to designers. He writes, "When chemical engineers develop a new material, such as a plastic printing paper, and turn it over to designers, the results are often astonishing to everyone. To the engineers, the material is an end in itself. To creative designers, it is only a point of departure for new inventions and applications.

In the graphic arts we are accustomed to working with printing papers that have definite use limitations. For example, we can design a handsome full-color product broadside on coated paper, but we do not expect the broadside to fold or roll like cloth, to resist water and grease, or to be washable with soap and water. This is asking for the "impossible." Engineers of Kimberly-Clark Corporation have now done the "impossible" by developing a plastic printing paper, called Texoprint, which combines characteristics of cloth and fine printing paper. It takes brilliant color impressions with perfect register. It can be folded and refolded without flaking, which makes it ideal for sales charts and broadsides that salesmen must handle

many times a day. Mapmakers have discovered that it can be rolled and unrolled without curling. This new printing material opens up a new world of design possibilities.

It is always fascinating to me to learn how a radically new product of this kind comes into the world. It is a temptation, especially for a designer, to assume that some brilliant engineer perceived the large potential field for plastic printing paper, and, after studying all possibilities, invented it. In fact, invention is usually a simpler business. In this case, a publisher of children's books, concerned with the problem of grimy little hands that soiled his pretty colored printing, asked a Kimberly-Clark man if it would not be possible to develop a printing paper that could be cleaned easily with a damp cloth. The problem was solved for this specific use, with no other end in view, and that is how Texoprint, the first plastic printing paper, was born.

A large market for "washable" printing then began to disclose itself. Publishers of cookbooks, who must also contend with greasy fingers, stains, and splashes, adopted the new material both for text pages and hardcover bindings. Product labels, especially those that are frequently handled in stores, are best printed on plastic paper. Posters, signs and charts that must be mounted in manufacturing departments, laboratories, or outdoors where they are subject to wind and rain, are another field of use. Instruction manuals and operation specification sheets (again the greasy finger problem) are now being printed on plastic paper.

The largest field of use to be explored, and one of special interest to me as a designer in the graphic arts, is the whole domain of sales promotion including point of sale merchandising.

A product broadside, flip chart, catalog, or display may be beautifully designed and printed; but if it cannot be handled without showing signs of

(Continued on page 67)

ASPIRINS ARE NOT THE ANSWER

BY SAM ZAREMBER
PRESIDENT
PASTE-UPS UNLIMITED

Is there any rule of the railroad which states that an art director is not permitted aboard the 5:25 or the 6:02? Must the art director catch the late one every night? Of course not. Yet more art people burn more night oil—pre-midnight and post-midnight—than any other classification of gainful daylight employment.

Take a neighbor of mine in suburbia, an art director with an agency. When they switch from daylight saving time to standard in the fall, he sticks his head out of the window and crows: "So long daylight. See you next April." What he means is that he will leave for work in the dark and return home in the dark until they turn the clocks ahead again. Shouldn't be, he says. Needn't be, I say.

Take another fellow I know well. Jim A. Big job. Big man. Big agency. But small planner. Jim is creative with a capital "C", except when it comes to creating time for himself. Just a few minutes in his office and you realize that you have come to rest in the midst of confusion incorporated. But, never fear, Jim straightens everything out around midnight, and the shop is ready to go to work again—on him—the next 9 a.m.

Jim is too busy to see people, too busy to eat lunch, too busy to talk . . . too busy to live, it would seem. And he almost didn't. Something blew inside of him not long ago, and the doctors had to work overtime to pull him through.

Then Jim had to organize. Had to plan. Had to cut down the sweat, blood and aspirins. He did. He is a better person, and, so his people will tell you, a better art director.

That's an extreme case, true. But there are more examples on the wrong side of the line in this art business than on the right. So, I offer a few suggestions for lowering the r.p.m. in your job. They have all been roadtested and found sound. They may be worth a

whirl if you are working in a pressure pot right now.

The suggestions are divided into three groups: work savers, time savers and life savers.

Work Savers

1. Be an anti-do-it-yourself man. Yes, delegate as much work and as many chores as you safely can. Then, delegate a dozen more. Let assistants take over. Let the bullpen carry the load. Let each person on your team earn his keep. Pile it on. No one will be overworked without letting you know it.

Some men cannot delegate. They say it is easier to do the job—no matter how minor—themselves rather than "take the time to explain what I want and how I want it done." Just 'tain't so. If you are caught in this line of thought, break loose. If necessary, make a list each day of "What I Am Going to Delegate Today." The point is: Dish out rather than dig in. The net result will be more creative time for you, more time to think and plan and prepare.

2. Schedule work accurately. A schedule based on a 25-hour day is not uncommon. Art directors are known to make up work schedules which they know full well cannot be met. You see them or hear about them all the time.

Realistic scheduling is a work saver, for you know what can be done, and you can see that it is done. Overloading is avoided and everyone is happier.

3. Call for help. If you are running behind schedule—and I suggest a check of schedule each day at the half-way mark—call immediately for help. Get additional help from inside the shop, if available. If not, go outside.

Equally important, is to call for help at the right time. Don't wait until the situation is impossible. Have a ready file of reliable free lance people and organizations to pick up the overflow.

If you do, you'll save overtime and get better work.

4. Resources must be reliable. In a business where perfection is the rule and time the all-important factor, it pays to stick to the mainliners. In dealing with free lance people and firms, you'll save yourself a lot of heartache, to say nothing of time and expense, if you do business only with dependable resources and avoid the cut-raters.

5. Analyze your operation. If you are running into overtime consistently, if your work is late, if your schedule is off key, find out why. Did you allow enough creative time? Did you try to squeeze an extra job through? Are your suppliers late? Whatever the cause, hunt it out and remedy it.

Time Savers

1. Blue print your daily operation. Chart just what you do on a typical day, and then see (a) if you can't do it simpler, easier, faster, or, better still (b) if someone else can do it.

A couple of years ago, a friend of mine who was (and still is) an art director at an agency, used to spend more than an hour or two a week checking and ordering supplies. Supplies, he said, represented expenditures, and he felt it his duty to handle the chore himself. During a vacation, his secretary took over, and upon his return he learned (a) supply expenditures hit an all-time low, (b) everyone seemed to be a lot happier with the secretary as supply sergeant, and (c) the art director had more time to direct the art of the agency.

This is only one example. There are other time-eating chores which can be handled by others. Hunt 'em out, I say, and get them off your back.

2. By appointment only. If you have to see people during the course of business, and most of us do, see them at set times and by appointment only. Set aside one or two days each week, and only specific hours in these days, to see people. Limit appointments right at the outset, and keep on schedule. Do not permit any breeze-batting.

3. Lunch early. When the heat is really on, try eating an early lunch, say at 11:15 or 11:30. You can be back at work at 12 or 12:15, and work during the normal lunch hours. This is an ideal time for working, since phone calls drop off, messengers disappear, interruptions stop. This can be your ace in the hole.

4. Leave time for emergencies. In planning your work schedule, plan it for a half-hour short of the full day's work. Allow the last half hour for emer-

(Continued on page 57)

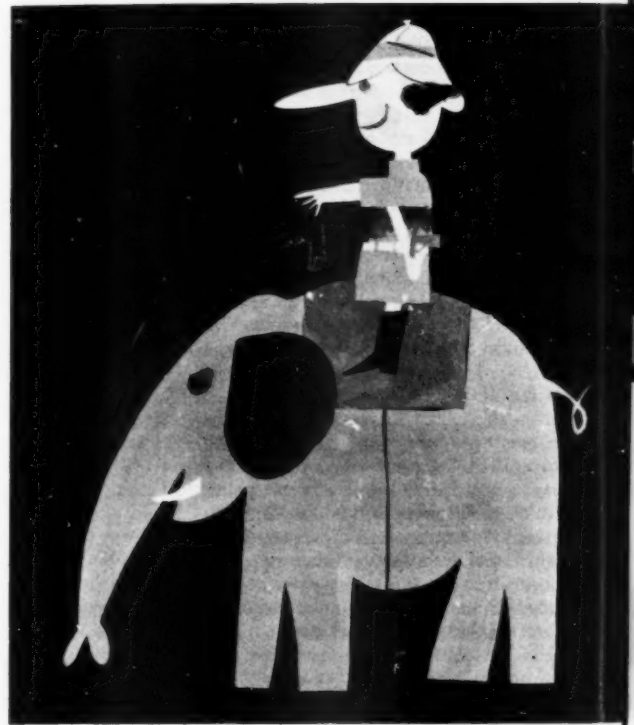


the message is

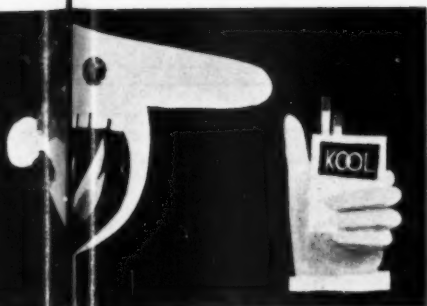
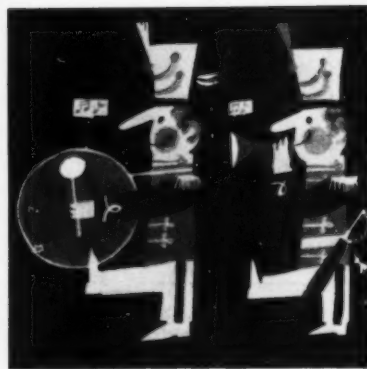
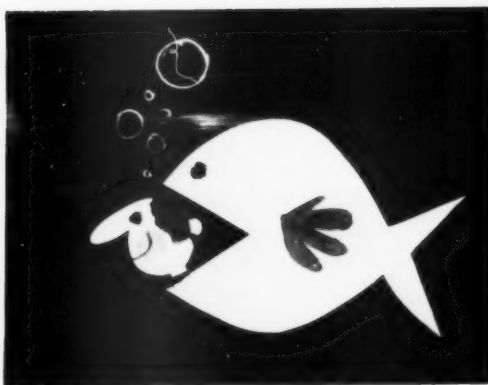
As with the French poster artist, Savignac, the work of Saul Mandel combines colorful illustrations with swift, penetrating humor—not merely to secure attention but to convey and impress the message.

This approach makes it easy for the viewer. He doesn't even have to think. He only has to see.

Few words, sometimes none, are added to the illustrations to complete the message. Many of Mandel's advertisements are designed on his own initiative, then submitted to prospective clients. The NBC pieces, shown here were selected by the client from the artist's portfolio. They were silk screened and the prints look like originals. A message was printed separately and tipped on to the illustrations which are suitable for framing. Mandel's work has appeared in a wide variety of media from ads to direct mail pieces, posters, displays, and record album covers.*



is the art...



SALARIES *how they vary with kind and size of agency*

and amount of art purchased

How do salaries of art directors and art department personnel vary with the billings-range of the agency, the field in which the agency specializes and the amount of art purchased by the art director?

To arrive at some answer to the above questions, the NSAD and Art Direction cooperatively surveyed 383 NSAD members working with agencies.

The following four tables show the results of the survey. The median salary for those NSADers in general agency art departments is in the \$10-15,000 range. Industrial agencies median is in the \$5-10,000 bracket. Median in national agencies and branch offices of large agencies is in the \$10-15,000 range while local agencies median is in the \$5-10,000 bracket.

As would be expected, the salary generally climbs with the amount of art pur-

chased. 327 supplied data for this phase of the survey. Also, median salaries rise as total agency billing rises. In agencies billing less than \$1,000,000 the median art salary was \$5-10,000. Those billing from \$1-125,000,000 had median art salaries in the \$10-15,000 range. Agencies billing over \$125,000,000 had median art salaries of \$15-20,000.

The data shown in the accompanying graphs were taken from the NSAD-AD survey of more than 2500 NSAD members. Basic data on salaries and free-lance income, broken down geographically and by function or title appeared in the February issue of Art Direction. More than 800 of the 2500 plus surveyed supplied data for the February tables. Altho fewer replies were received for the data presented here, they represent better than 15% of the field surveyed and point up how salaries tend to vary with art volume, agency billing, and kind of agency.

AMOUNT SPENT FOR PURCHASING ART, PHOTOS, ETC.

SALARY RANGE (not inc. free lance income)	Under 5M	5-10	10-15	15-20	20-25	25-30	30-35	35-40	40-45	45-50	50-55	55-60	60-
Under \$5000	2	1	2		1		1						
5-10	15	16	24	10	8	6	7	5	4		4	1	3
10-15	2	6	2	5	8	11	5	3	1	3	14	3	3
15-20		1	2	4	1	2	4	1	4		2		2
20-25				1							1		1
25 or over										1			1
TOTAL	19	24	30	20	18	19	17	9	9	4	21	4	9

KIND OF AGENCY										
SALARY RANGE (not inc. free lance income)	Gen'l.	Indust.	Fashion	Medical	TOTAL	Local	Nat'l.	Br..Of.	Coastal	TOTAL
5-10	85	21	2		146	9	29	11	1	146
10-15	83	13	1	1	131	3	33	12		131
15-20	33	2			51		14	4		51
20-25	12				17	1	5	1		17
25 or over	15				21	1	3	2		21
TOTAL	236	40	3	1		17	86	31	1	

AGENCY ANNUAL BILLING BRACKET											
SALARY RANGE (not inc. free lance income)	Under 1 mil.	1-5	5-10	10-25	25-50	50-75	75-100	100-125	125-150	150+	TOTAL
5-10	46	38	21	7	13	4	2	1		5	137
10-15	17	37	19	15	18	6	5	2	2	3	124
15-20	2	5	13	9	8	3	1	1	2	6	50
20-25		2	3	4	3	1			1	2	16
25 or over		1	3	2	6	2	2		2	2	20
TOTAL	71	85	59	37	51	16	11	4	7	18	

80-85	85-90	100-125	125-150	175-200	200-225	225-250	275-300	325-350	600,000	TOTAL	
										7	Under \$5000
		1	2					1		109	5-10
1	2	3	3			4	1	3		84	10-15
1	2		1			2		1		31	15-20
1	1	1	1							8	20-25
		1	1	1	1	1			1	8	25 or over
3	5	6	8	1	1	7	1	5	1	247	TOTAL



LOOK, MA - NO PREMIUMS

Current promotion of the Ralston Purina Co. has two unique aspects. Bucking the trend to more and more premiums in cereals, Ralston cereals not only have no premiums but make this fact a key point in their advertising and promotion. From their box tops through their ads and TV commercials their pitch is "no premiums, but wonderful cereal."

A light touch pervades all their promotion which is friendly in every sense of the word—doubly so because it is thoroughly believable.

Second unique element in Ralston Purina's promotion is the sparkle in their TV commercials. Most of the commercials that get talked about and remembered are animations, such as the Piel's spots featuring brothers Harry & Bert. But Ralston Purina's commercials feature Lee Goodman, a real, live person. The commercials have the light touch, the compelling friendliness of the best animated films. They put entertainment into a hard selling commercial by the manner of presentation. Some of the thinking behind the advertising approach follows.

Boxes of Rice Chex and Wheat Chex now on grocers' shelves carry on their

side panels this declaration: "Look, Ma. No Premiums." Copy in a light yet direct manner then tells why there are no premiums enclosed.

"We want to direct the consumers' attention where it belongs—to the quality and flavor of our products," explains Robert J. Piggott, advertising manager for grocery products, Ralston Purina Co., St. Louis. "Selling breakfast foods in today's market has come to concentrate so much on the premium that the product itself often is neglected by the consumer."

Walter Guild, president of Guild, Bascom & Bonfigli, Inc., the San Francisco advertising agency that conceived this approach for Ralston, points out that "It's not that we're against premiums. They are a useful sales promotion device and we have used and will use premiums again when needed in our clients' marketing programs. But timing is always one of the keystones in marketing strategy."

Mr. Guild feels that dropping breakfast food premiums at this time will result in more and lasting sales for Ralston. "Our approach," he says, "also will appeal to the harassed mothers whose children have been overly pressured by the incessant offers of other breakfast foods manufacturers' premi-

ums. Mom never knows when she buys Krunchies whether or not her offspring will howl for Munchies' new premium on the following day. We want to insure brand loyalty for Ralston."

The man who created this disarming and saucy copy approach, Dave Bascom, creative head and board chairman of Guild, Bascom & Bonfigli, Inc., wanted to keep in tune with Ralston's other advertising copy which has attracted widespread favorable attention. According to Mr. Bascom, "I know that the greatest crime we can commit as advertising men is to have our advertising ignored. By the same reasoning, we don't want the product ignored in favor of a premium."

Ralston Purina was an early user of premiums. The company's first premium in 1933 was a box-top and 10 cents deal for a wooden gun. Ralston used premiums consistently until this year.

How and why Lee Goodman

Using television as Ralston is doing with exposure to millions of people every week, the announcer on its shows is the Number One Ralston Salesman—seen most often by most people. He is Ralston to the people who see the shows.

Because of this, there are six qualities the company and its agency hope for

PREMIUMS!

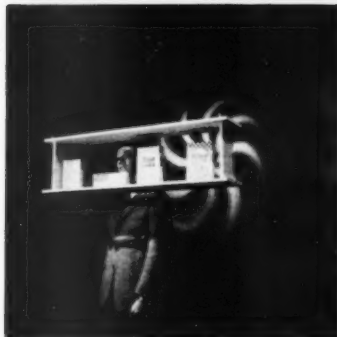
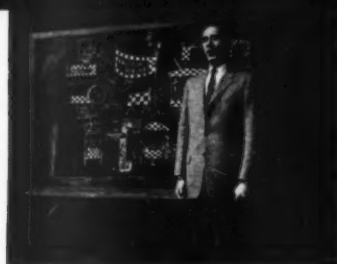
in any announcer they select for Ralston; believability; honesty and integrity; warmth; friendliness and likeability; one who can really handle humor and comedy; good appearance; good voice and ability to memorize yet never appear to be reciting memorized copy.

This sounds like a pretty tough order, yet they found him in Lee Goodman. And here's how.

The agency contacted and talked to talent agents and agencies and television stations and producers in New York. In all, the agency's executives learned about the talents in detail of more than 100 announcers who might be qualified to do Ralston commercials. In addition, they scoured nightclubs and theatres, looking for even more prospective talent.

They wound up actually interviewing 85 men. From these 85, they took the 14 that looked best and set up a camera audition.

These auditions were filmed in very rough fashion but entirely adequate for their purposes. They took these films back to San Francisco and looked at them many times, studied them and evaluated them. Out of the 14 men they found three that they could seriously consider and finally only one—Lee Goodman—who had all the qualities they were looking for.



Typical audio script for a TV Wheat Chex commercial reveals the spirit of the whole campaign.

"Thank you, and I would now like to read, especially to you grownups, one of the most stirring human documents since the Magna Carta. And it's right on this Magna Carton of Wheat Chex, the grownup whole wheat cereal. Now, ordinarily the reading matter on a cereal carton isn't exactly inspiring, but listen to this:

"LOOK, MA, NO PREMIUMS.
In this box you'll find no trading cards, space ships, fission guns.

"Nothing that rips, roars, or rolls, goes sh-boom or even pttt . . .

"This box contains Wheat Chex, the cereal made on purpose for grownups. But if you want gadgets instead of gastronomics, your local Five and Ten will gladly help you . . ."

"Well, there you are — the Declaration of Independence from Cereal Premiums, and if you'd like a complete copy of this document — a FREE copy, if you'll excuse the expression — all you have to do is pick up a package of bite-size Wheat Chex, because it's printed right on the carton. And inside the carton, all you lucky grownups and above-average children will get your full fair share of these crisp, crunchy delicious little biscuits of toasted wheat called Wheat Chex, a grownup cereal from Checkerboard Square.

(And, look, ma, no premiums in Rice Chex, either)."

Grocers of America, rejoice!

The above is the headline for one in a series of trade ads. Copy advises "Ralston emancipates the market from litter, twitter, clutter, clatter, pilfer and piffle", explains to grocers why mothers will prefer no-premium cereals, includes quotes from customers and reference to the TV campaign, suggesting that dealers watch the commercials and "rejoice in the Ralston revolution." Copy throughout is lighthearted but sharply aimed.

ART WORKS FASTER

Hard-headed sales-minded thinking, not an esthetic preference for art over photography or for humor and stylized drawing over realism, is responsible for the surge of stylized cartoon forms. As reported in a feature article in the January issue of *Art Direction*, this is an era of fast sell. The reader or viewer has many things to do with his time besides look at your ad or commercial. You've got to get your message across fast, before he flips the page or dial. And you've got to charm him or her to sustain interest and attention.

TV commercial producers have convinced an increasing number of sponsors that for fast communication and for holding attention the stylized cartoon is a natural.

In the course of creating and producing these commercials many artists have been trained in recent years. At Transfilm, one of the nation's major producers of slidefilms, Pud Lane looks with pride at the number of slidefilm artists he has trained through the years. Lane is vice president in charge of the slidefilm division. Many of Transfilm's artist alumni now run their own art services or have become art directors with major advertising agencies. Lane, however, attributes any itinerancy among slidefilm artists to positive factors.

Diversified training

"They get such diversified training working in the slidefilm field," says Lane, "they inevitably go on to more lucrative ventures." As an example, he points out several instances where former Transfilm artists have become program directors at television stations. According to Lane, this is no unique switch in professions.

"A sound training in pictorial continuity and the use of cameras plus an artistic sense are important in the training of a program director," says Lane. "These are basics in slidefilm production."

Slidefilm art director at Transfilm is

Jack Donovan who has handled hundreds of films for blue chip companies like General Electric, Metropolitan Life Insurance, DuPont, General Foods, Armstrong Cork, Texas Oil, etc. He sits in at all client conferences when a project is being planned. Here, the relationship is much like that of a writer-director-producer meeting in Hollywood after a cast has been named for a screenplay yet to be written. The motion picture scenarist writes for specific people in a specific story. The slidefilm script writer must also keep specific characters in mind when he plans his script. They are definite art types conjured up in the mind of the slidefilm art director.

Determining art form

Inasmuch as slidefilms perform many tasks in business and industry, the proper art form must be chosen to give the film its greatest impact. This is done at a client conference where the writer is present. Transfilm submits "character sheets" which are rough sketches of characters and art forms which subsequently will be used in the entire film. When the script writer is familiar with the story to be told and the art characters which will tell it, he prepares his script. Then, based on these characters, the art form and the finished script, Transfilm prepares the storyboard which guides the entire production.

The use of art in slidefilms took hold after World War II when producers such as Transfilm convinced sponsors that ideas were more quickly absorbed when art, instead of live photography, was used as the vehicle. Realistic art interpretations were first used and then came the more daring cartoon forms. Today, stylized art in all its facets is the most popular with sponsors because of its flexibility and ease of audience interpretation. Statistical reports and abstract quantities also became subjects for slidefilms which gave rise to the use of clever abstract designs.

The 60 or 70 frames comprising an

average slidefilm are never considered as individual pieces of art. Unlike the single piece of advertising art, a complete unit in itself, there is a continuity which must be maintained throughout the slidefilm. Jack Donovan maintains this continuity despite the involvement of numerous artists in one project. Each artist is fully aware of the complete project enabling him to maintain the mood of the film. An invaluable aid in keeping the colors uniform is the use of color paper. Cotton print cloth frequently finds its way into slidefilm art where it is used for figure and furniture design. This not only maintains faultless continuity, but it also adds a three dimensional effect when the art is finally photographed.

Art versatility

Transfilm artists develop versatility as a result of their opportunities. Unlike the agency artist who specializes in particular types of art, slidefilm artists double in brass. They're called upon to layout and render figures, interiors, products and multiple designs in various styles. And, in order to meet the comparatively low budgets of slidefilms, the artist develops expedient techniques. Titles are made with hot press lettering; high quality mat photostats enable the stats to be used for rendering, and printons (printed color transparencies) all save time on the drawing board. Cel overlays (drawings on transparent cellulose acetate sheets) permit the artist to use the same background for multiple scenes. And, equally important, the artist must learn to utilize the labor saving aspects of the animation camera. One drawing is made to serve as two when closeups follow more inclusive establishing scenes. The closeups are accomplished in the camera, not on the drawing board.

In this age of color, soon to be more pronounced via color television, the slidefilm artist finds himself very much at ease. He lives and breathes color using it to stir every human emotion. As well as

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- 1) Typical Electric
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- 3) Another film for
- 4) Straight on merc
- 5) All for animati of slide, Jack D Charles



*great use of art, stylized art,
for slidefilms and on TV,
reflects belief that it impresses
ideas more rapidly*

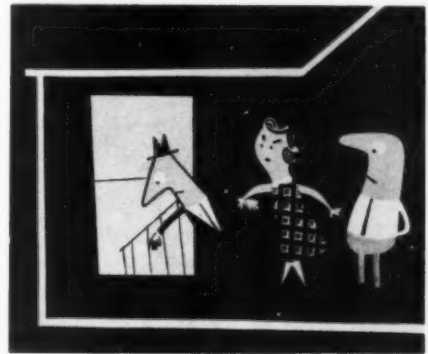
having a continuity of story line and characterization, the slidefilm must have a continuity of colors to establish certain moods. These colors are selected with the same preciseness as are the words.

The slidefilm, at one point in its long history, was referred to as a "poor man's motion picture." Today, this is further from the truth than ever. No longer the Cinderella of industrial films, it has matured into a potent medium for training, merchandising and institutional promotion. More and more companies are using slidefilms and, as their use is increased, so will the need for artists. ●

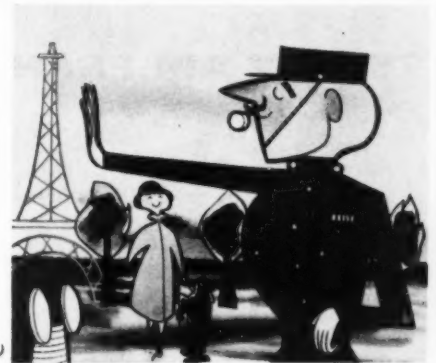
- 1) Typical character sheet submitted to General Electric for a sales training slidefilm.
- 2) Stylized art used in a sales promotion slidefilm for Crane Company. The dress worn by the woman is actually printed cotton cloth.
- 3) Another type of stylized art from a training film for the New York Life Insurance Company.
- 4) Straight cartoon art from a DuPont slidefilm on merchandising.
- 5) All finished art is photographed on electronic animation camera stand. L to r, Pud Lane, v.p. of slidefilms; cameraman Eli Levitan, and AD Jack Donovan. Photographs for this story by Charles Haas.



1)



2)



3)



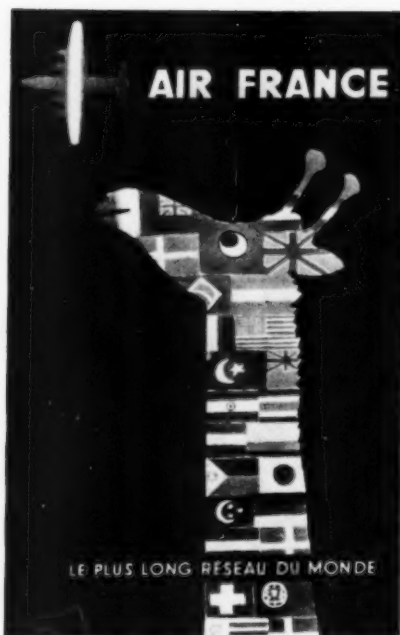
5)



4)



Jacques Nathan



Raymond Savignac



Jean Colin

THOSE AIR FRANCE POSTERS...

Air France has long been known for its artistic taste in its posters. Nevertheless the company felt it was falling behind public taste, which it regards as constantly growing. To create a new poster campaign that would appeal to and perhaps lead public taste, Air France this year turned to Jean Carlu, president of the Alliance Graphique Internationale and a world-known poster artist himself. Mr. Carlu was asked to serve as AD for the project which involved the creation of ten new posters. He selected artists, assigned them areas in Air France's world-wide network and used two themes for the series: "Air France, the largest airline network in the world" and "An invitation to travel".

The themes were not portrayed in slogans. Nor were modern commercial aircraft a point of emphasis, only three

of the ten posters having an airplane in the background.

If this sounds like advertising heresy it was not done just because the posters were also intended to be significant examples of the modern school of French poster art. Air France felt that air travel is firmly fixed in the minds of most travellers (as many crossed the Atlantic by plane last year as by sea). Comfort, speed, safety and conveniences are also accepted facts, it was felt. Essentially the posters symbolize the romance of travel (you must see them in full color to get their full impact) and identify this with Air France.

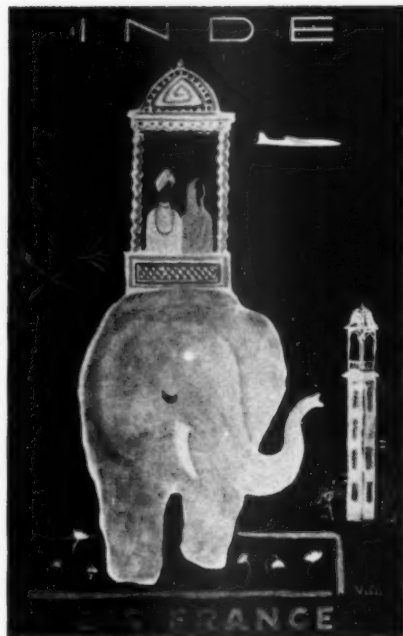
Contemporary in style, none of the posters are abstract in subject or design. The artists have used animals, people, monuments or scenes to evoke a picture of the region they have treated.



Eric Lancaster



Paul Colin



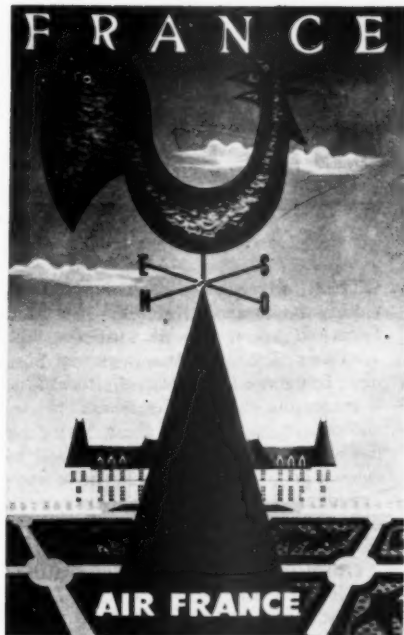
Bernard Villemot



Guy Georget



Jéré Morvan



Jean Picart-le-Douz



Jacques Dubois

1. *Regal Pale Beer car-cards always aim for attractive simplicity. When possible, special cards are prepared to tie-in with timely subjects or news events, as does this political car-card. The two friendly political party symbols are built-up in eye-catching off-beat hues of a variety of colors. Conceived by GB&B art director, Sam Hollis; executed by free lancer Lowell Herrero.*

2. *Whether it be "23 Skidoo" or any of the other Ralston provocative car-card headlines, art always is off-beat. Bonfigli feels it is particularly important for this campaign to come up with attention-getting art since the cereal itself is minimized. Card ingredients combined suggest a delicious and vigorous product. Conceived by Bonfigli, executed by Ed Renfro.*



1.

OFF-BEAT ADVERTISING ART. 10E



Dan Bonfigli

Off-beat advertising, as conceived by Guild, Bascom & Bonfigli, Inc., San Francisco ad agency, is attracting the attention of sophisticates in the ad business. But more important, the technique is increasing sales for its clients.

Most of the ads base their distinctive flavor on off-beat art that is inspired by agency art director and executive vice-president Dan Bonfigli. "Our art is planned to flatter, rather than talk down to our audience," he points out.

GB&B specializes in food advertising. Yet it rarely uses recipes or realistic food photos. For example, for Ralston Purina car-cards, off-beat-color and a humorous technique is used to avoid the run-of-the-mill look.

According to Bonfigli, "Because it is

difficult and sometimes impossible to make cereals look exciting, appetizing, wise, we minimize it. Instead, we attempt to suggest this feeling visually with a humorous, healthy he-man approach." The agency's philosophy, he says, is "to win friends—not just sales."

This off-beat technique is increasing sales for the agency's clients right across the boards. Letters from consumers, grocers and dealers complimenting the advertiser run as high as 200 in a month. And the technique has helped build the agency's billing in just seven years from \$200,000 to more than \$8,000,000.

All of the agency's finished art is purchased on the outside from either art services or free-lancers.

Problem
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by Hain



Problem in this Regal full-page color newspaper ad was to introduce and promote a new package. Technique had to be dignified yet carry the impact this type of product requires—no run-of-mill treatment. Colors used ranged from green in the gent's bowtie, to violet in his suit. Conceived by GB&B art director Sam Hollis; executed by Haines Hall of Patterson & Hall.

skiddoo!

Fellas! Get back the old razzmatazz, and rooty-toot. Put more hey-hey in your day with a steaming bowl of Instant Ralston. Lotsa yumyum. Sticks-to-the-ribs. Cooks in 10 seconds. Tell this to your better 1/2.

the de luxe
Regal Frosty
bottle

Keeps your Regal Pale colder longer

Keeps the flavor captive

... DOES IT PAY?

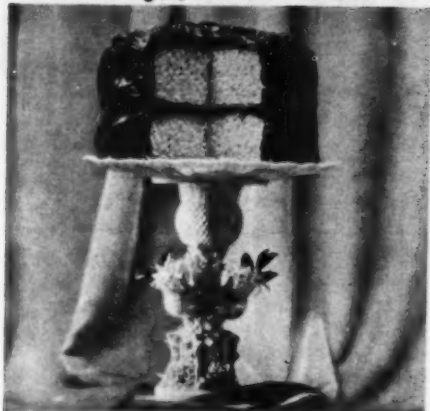
4.

4. GB&B practices what it preaches. In its own house ads in trade magazines, agency uses off-beat cartoon art to tell the trade and prospects of its abilities and qualifications. Conceived and executed by Alex Anderson, Vice President, Creative Department.

5. Trade ads for Harry and Davis are strictly humorous. Reports from the trade are that they are both informative and fun to read. Conceived by GB&B art director, Sam Hollis; executed by free lancer Lowell Herrero.

5.

Pillsbury, of course...



Pillsbury Cake Mixes

overpowering elements

The Pillsbury Cake Mix ad and the Trans World Airlines ad appeared in the Ladies' Home Journal during the past twelve months. Here are some of the analyses findings of readers' responses from the Starch Reader Impression Studies.

In the Pillsbury advertisement, a Golden-Yellow chocolate-frosted cake was displayed on an antique Irish Belleek pedestal. Readers, for the most part, liked this cake, but they fell in love with the pedestal. Some of them frankly preferred the serving dish to the cake, and the desire to own it was almost as strong as the desire to bake the cake.

Although most Pillsbury cakes get almost unanimous acceptance and approval, the flavor selection for this one drew some criticism. The point about relative comparisons may appropriately be made here, for the cake suffered in relation to the serving piece as the perennial candle suffers in the sunlight.

If enthusiastic accolades for the pedestal dissipated the energy which could be mustered for the cake, copy points were the sorriest victims of the emotional "fatigue". Although readers mentioned and accepted them, they did this in a resigned, recitative manner. Relatively few responses, for example, had the degree of personal interplay with respect to variety of Pillsbury mixes that has characterized other Pillsbury ads.

Inveterate recipe-seekers who comprise a substantial percentage of food-ad readers complained that the advertisement told them nothing new. This "hasn't-added-anthing-to-my-knowledge" re-

sponse is quite characteristic of displays which are striking per se but have no intrinsic relationship to the product.

Thus, although this advertisement was well received, the product was de-emphasized in favor of a subordinate or supportive element.

The most significant reader response pattern to the Trans World Airlines advertisement is derived from its copy content, rather than its pictorial quality. A black and white etching-like illustration, its lack of color surprised some readers who had come to accept travel and color as advertising inseparables.

This change did not, however, prevent readers from becoming involved with the advertisement, since the familiar landmarks of famous American cities had a power all their own. They touched off associations to past or recent travel plans and future fancies about "faraway places". Some respondents even saw the advertisement as a boost to "See America First".

Responses to other aspects of the advertisement—TWA's Travel Advisor and its Time Travel Plan cast some light

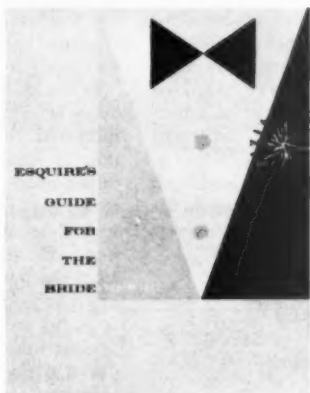
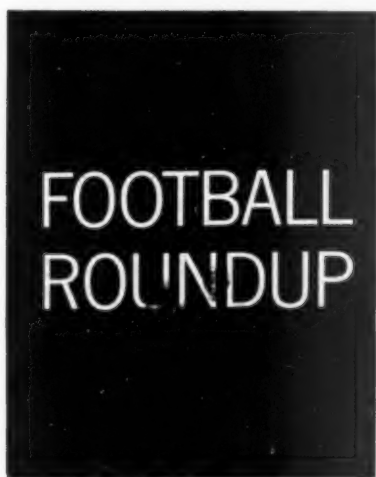
upon the possible attitudes of the travel-conscious. Their independent turn of mind is evinced in comments acknowledging the helpfulness of a travel advisor "if one needs advice". Many of these readers feel perfectly capable of planning their own trips and prefer to do so.

A surprising amount of personal resistance also arose with respect to the Time Travel Plan. It was expressed in the vein that "It may be all right for the other guy, but I'd rather pay in advance". This would indicate that the travel-on-the-installment plan idea has not quite taken hold yet.

Another area of hesitancy was in filling out the coupon in the advertisement to obtain information booklets. The conditional manner in which some readers indicated they *might* take advantage of the offer leads to speculation about their possible feeling that the first sentence, "I plan to leave for" constituted commitment.

The readership scores on these two ads, as reported by Daniel Starch and Staff are:

	Pillsbury			TWA		
	Noted	Seen- Assoc.	Read Most	Noted	Seen- Assoc.	Read Most
Per Cent of Women Readers	58%	55%	8%	16%	15%	6%
Readers per Dollar	123%	116%	17%	52%	49%	20%



upcoming artist



Fred Witzig

Fred Witzig is some 30 years and 3000 miles plus from his birthplace, Bern, Switzerland. Before coming to the United States in 1950 he had studied with Herbert Leupin. In the few years he has been here Fred has worked at CBS-Radio, George Nelson Associates, William Douglas McAdams, and at Esquire. He has also freelanced for Upjohn; Ogilvy, Benson & Mather; Doyle Dane Bernbach; Young & Rubicam; Lawrence C. Gumbinner, and the New York Central Railroad. ●

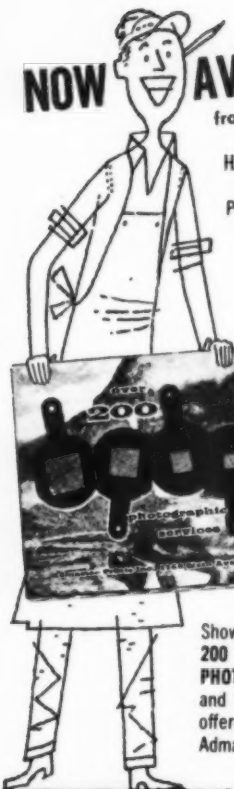


NOW AVAILABLE

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PRODUCTION MEN,
ART DIRECTORS

FREE
for the asking



Shows over
**200 PHOTOSTATIC,
PHOTOGRAPHIC
and SLIDE SERVICES**
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Admaster Prints.

Gives PRICES, IDEAS and HOW-
TO-DO-IT INFORMATION for:

PHOTOSTAT SERVICES:

- Matte and Glossy Stats
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- Color Stats from Flat or 3-D Art

STATS ON ACETATE:

- Black, White or Color Stats on Clear Acetate
- Varicolor Prints

PHOTOGRAPHIC SERVICES:

- Copy Photos
- Quantity Prints
- Enlargements and Displays
- Sepia and Dyed Prints

SLIDE SERVICES:

- Lantern Slides
- 35mm in Color and Black and White
- Vugraph Slides in Color and Black and White
- Film Strips in Color and Black and White
- Printons to 20" x 24"
- Display Transparencies to 20" x 24"

Call or write for your free copy.
For immediate help or information
... ask for an Admaster technical
representative.

Admaster PRINTS INC.

1168 - 6th AVENUE, N. Y. JUDSON 2-1396

Women in the art department

by Robert W. Rich, Director of Central Registry placement agency

For years, we have been queried and harried constantly by female artists to give them reasons why they are discriminated against in the ad agencies. It's hardly news to anyone that with the exception of the fashion agencies, you rarely see a gal over a board doing creative work on other types of accounts. Why is this so? We've asked the question over and over again without tangible results or definite answers. In order to try to pin down the reasons why and get the answers if possible, we did a limited survey, sending questionnaires to about 150 art directors of large, medium and small agencies.

About one third replied, and I must tell you I find it hard to believe that the art field, where there is generally more liberal and socially advanced thinking than in any other department of advertising, is so sadly lagging in accepting women on an equal basis.

To a series of questions, based on comparing men and women within the same salary range, the following answers were received:

	Yes	No	No Answer
Can women ADs handle hard line accounts?	16	30	5
Are women artists as competent as men?	42	5	4
Do women artists work under pressure as well as men do?	18	32	1
Is attendance on the job of a woman artist comparable to a man's?	29	23	
Are women artists as transient as men?	23	26	3
Do women artists ask for special privileges?	20	31	2
Do women artists recognize authority as well as man?	40	12	1
Do male artists recognize authority from female administrators?	24	26	2

Some of the figures as shown on the charts are really staggering in the sense that they show how few women are doing creative work. A total of 313 men

employed compared to 46 women. And what is still worse is the fact that 26 of these women are doing filing, matting and secretarial work. Also, the figures show 135 male art directors and only 7 women A. D.s.

Similarly, the salary ranges show the same results. For example, two ad agencies report male A. D.s at \$15,000 and women A. D.s at \$8,500 in the same shop. About the only place where the salary range is fairly consistent is in pasteups and mechanicals.

Incompatible? Inequitable? Most definitely. And yet is the fault solely at the door of the male art director or is the woman A. D. to blame too for accepting the situation and lower salary with only a half hearted struggle?

Is it a question of ability? Hardly. An overwhelming majority of the answers indicated that women were as competent as men. In fact, that question received more favorable replies for women than any other we asked. There are several areas in which women seem to come off second best. As you can see from the figures, there is a definite feeling that women cannot handle hard line accounts. Also, the greatest indictment against women is that they cannot work under pressure.

In the section where we ask for reasons why women are not employed, the answers range from the amusing crack to serious objections. Some are excerpts and others full quotations:

"To a woman it's just a job . . . to a man, it's his life's work."

"Women are here to stay but not on overtime."

"... know from experience women cannot function as well under duress."

"We are too small an organization to fit a woman in such close quarters."

"There seems to be a limited number of women art directors in the field."

"Women A. D.'s seem to be particularly good at creating high fashion ads for all products directed at a female audience." (How about beer, cars,



Where are they? Are they competent?

What are they doing? How much do they earn?

homes, etc.?)

"We don't hire women because they don't apply here."

"We feel that women are not stable enough despite their ability."

"Women are more sensitive than men and when blowing off steam are more apt to take offense. When the pressure builds up, they become flustered with the result that they tend to disrupt routine."

"No prejudice against women in this shop except for the matter of integration into, for instance, an all male bullpen."

"It seems to me that women copy executives prefer to work with male art directors."

"We have never received an application or seen qualified samples from a woman A. D. I would have no objection to hiring a woman A. D. if she fulfilled

the requirements for the job."

"In the creative field if a woman were very good, I am certain she could compete with a man. If she is just ordinary in talent, I feel a man is better for the all around give and take work."

"A few years ago we had three . . . 2 got married and raised families so had to quit."

"It's still a man's world and I feel most women want it that way . . . so naturally they are not so serious about this great business as the average male. This is a business you must love to be a success and I feel a real woman can only really love her children, husband or home. Believe me, this attitude shows in anyone's work."

Well, here are the answers and we predict and hope that women artists will not accept them as reasons why

they should bow out or stay in the background . . . but rather that they will prove to the skeptics that it "tain't so." To be very frank, I feel that some of these reasons have a good deal of merit but it is extremely unfair to apply them universally to all women.

I can remember back about 15 or 20 years ago when the same objections were used as yardsticks against women writing copy. Is there a doubt in anyone's mind about the fine quality copy job women are doing? Aren't the pressures the same if not worse? Don't women copywriters have children the same as women artists? Times, attitudes and opinions change slowly. Many art directors would honestly like to employ women; they simply don't because their shop hasn't done it before. How about giving tradition a little shove in the right direction? ●

NUMBER OF MEN AND WOMEN IN DIFFERENT JOB CLASSIFICATIONS AND COMPARATIVE SALARIES

	Total employed in all positions	Art Director	Layout	Rendering	Lettering	Mechanicals & Pasteup	Mattes & Filing	Sec'y.
MEN	313	135	65	28	23	51	9	
WOMEN	46	7	8	3		7	13	10

SALARIES:

MEN	\$8,500 to \$25,000	\$6,000 to \$11,000	\$5,000 to \$7,500	\$5,200 to \$6,500	\$3,900 to \$6,000	\$2,600 to \$4,900	
WOMEN	* \$8,000 to \$13,000	\$5,200 to \$6,500	\$3,900 to \$5,000		\$4,000 to \$4,500	\$2,640 to \$3,640	** \$65-\$5,000

* Two agencies report male Art Directors at \$15,000 and female Art Directors at \$8,500 (in the same shop).

** Doubles as art buyer.



NOW! EXPOSE ANSCOCHROME TRANSPARENCIES

at speeds up to

ASA 96

WITHOUT COLOR SHIFT!

Yes... even ASA 250
with special filters

For the first time... new color processing technique makes possible exposures in color with Speed Graphic, Linhof and view cameras heretofore possible only with miniature cameras.

Dye transfer prints... Duplicate Transparencies... Ektachrome... Art work copied... slides.

JACK WARD COLOR SERVICE, Inc.

202 East 44th Street, New York 17, N. Y.

Tel. MU 7-1396



Midtown
pick-up...
delivery

(This is the second in a series of reports on a course in commercial color TV being run by N. W. Ayer for its personnel. Donald S. Hillman, former NBC-TV network producer-director, now an Ayer producer and supervisor of TV color production, is directing the course.)

will idea commercials replace hardsell on TV?

A need for more idea commercials, commercials with an entertainment appeal, was noted by Stanley Parlan, Director of Broadcast Film and Color Film for NBC-TV. Addressing personnel of the New York office of N. W. Ayer, Mr. Parlan said there is some viewer resentment when the entertaining program is followed abruptly by a strictly hardsell commercial. He advised more entertainment in commercials to overcome the viewer resentment. Within the framework of an entertaining format it is possible to demonstrate the product, the package, point out its sales features. In other words, the entertainment format need not compromise the sales message but can make it more acceptable.

The added dimension of color by itself seems to inspire more creative commercials. Mr. Parlan advocates making of current film commercials in color so that the advertiser and agency will be fully used to working with color when he is ready to go on the air with them. Although current commercials may only appear in b/w, b/w prints can be made from the color film.

Mr. Parlan also made several recommendations to help use color film to best advantage on TV. They were:

1. Flat lighting with fill lighting in shadow areas is advisable.
2. Avoid sharp changes in brightness.
3. Use plenty of closeups. They are effective in b/w and even more so in color.
4. Avoid sustained long shots.
5. For maximum separation between

objects, use complementary colors.

6. Avoid optical effects.
7. Color print should be thin.
8. Value range should be about 32 to 1, about 1/3 the full value scale.
9. Avoid low light colors (colors with much black or high value) for large areas as they darken in reproduction and will appear black.

While color TV, electronically, can achieve greater color control than any other media, actual quality of color transmission is affected by the quality of the receiving set, the nature of the copy being transmitted, and psychological considerations.

In TV viewing in the home, flesh tones are a point of reference for the viewer. If they aren't realistic the picture seems poor. In a moving picture theater the same ruddy faces, viewed in the dark, are noticed momentarily, then accepted. When a film, such as "Summertime", is shown, difficulties arise. The reds were kept strong to heighten the color beauty of the scenery and the resulting ruddy complexions were accepted. To transmit this on TV would require either faithful transmission (and the viewer would criticize the poor flesh tones) or modification of the reds and dulling of the overall beauty of the film.

When films are made specially for television many of these problems can be avoided. Animation generally offers fewer problems than live film because the artist can control not only the colors but their value and saturation. ●

letters

(Continued from page 12)

go to make up curiosity. Not so many recognize the ingredients of good visual magnetism—or rather, they think that design elements or splash of color or white space or the unusual arrangement will catch the reader's eye. They won't—or usually they won't. A good picture (with a good focal point), used as large as possible, placed in the visual center of the page, will do far better.

I hope this answers your question. Stopping them doesn't get them in. But you have to stop them first. And stopping them with visual magnetism doesn't in any way preclude the use of curiosity to get more of them in.

John W. DeWolf,
G. M. Bosford Co.

A great disservice . . .

"Art Direction" has done Art Directors a great disservice in praising the all-type Chrysler advertisement (page 35, July issue). You headlined it: "Type for attention".

This layout trick, which you say was done deliberately to get more attention, actually was very poor.

The Starch noting cost-ratio for this ad in Time was only 66. The average ad, as you know, is 100. (No art director becomes excited over the average ad). . . . This was like paying for a full page but actually running only 2/3 of a page.

Hoyt Howard, N. Y. C.

Man behind the medal . . .

One of the medalists in this year's Art Directors Club Annual Exhibition was a Mr. Leon Friend. He won the medal, along with a list of eleven others for "design of a complete unit" in the institutional house organ category.

Mr. Friend has been an art teacher at the Abraham Lincoln High School in Brooklyn for many years. Testimony of his tremendous inspirational influence and sympathetic understanding of a group of teen-agers growing up in the throws of the depression years, is his long list of award-winning former students. People like Milton Green, Irving Penn, Alex Steinweiss, Gene Federico, Bill Taubin, are but a few. There are many more, some well known and others lesser known—but all, I'm sure, could testify to the tremendous influence that Mr. Friend had in shaping their futures.

His influence did more than the mere development of talent. He instilled in his "boys" a sober and mature outlook on life itself, and an appreciation for esthetic as well as the practical values.

When it became known by these former students that Mr. Friend wanted to do something special for the 25th anniversary of the Abraham Lincoln High School, a group of these former students got together and jointly applied their talents to producing the piece that won the medal. It is significant, too, that these people, top art directors, studio executives, designers, etc., all gave their time possibly because of their "old school ties", but more likely because they felt a debt of gratitude toward Leon Friend.

If the above sounds overly sentimental it is probably because I happen to be one of his "boys"—though one of the "lesser knowns".

Daniel Cassel,
Comart Associates, N. Y. C.

aspirins

(Continued from page 39)

gencies. In this way, you'll avoid overtime often, may even be able to grab an early train once in a while.

Life Savers

1. Take a break. Somewhere along the morning line, take a few minutes out for a cup of coffee or a walk around the office or block. Drop what you are doing and getaway from it all for 10 minutes. You'll get more done with a break than without one. And you'll ease the pressure a bit, too.

2. Eat lunch out. The at-the-desk sandwich is an ulcer creator if there ever was one. It ruins your stomach, your disposition, your vitality, your mind. So don't do it—ever.

3. Don't take work home. If you can't leave your worries in the office, at least you can force yourself to leave your work there. Toting a bag full of work home each night is a short-cut to a crackup.

You can take it from here. Each man knows his own job best, and each man knows how to save his time and his health. It is just a matter of finding time to do it. My advice is to do it today. Don't wait for the doctor to find the time for you. Also, remember, that it is a great life, and even art people can enjoy it.

black & white and color retouching
flexichrome and dye transfers
illustration- figure, still-life, products
interiors, exteriors, industrial
merchandise, fashion, cartoons, spots
layout and design
lettering and mechanicals

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Art direction—consultation and design
 Illustration—photography and art
 3 Dimensional art
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 Promotional material
 Point of sale

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810 CLINTON ST., PHILADELPHIA 7, PA.

in Philadelphia

Persimmons and limes

No. This is not a fruit sale. It is just the theme of one of Philadelphia's new buildings. The Pennsylvania Lumberman's Mutual Insurance Building uses brightness and color to add zest to the staid insurance business—and perhaps to add business too. PLM has remodeled the 12-story Ritz-Carlton at Broad and Walnut into a 17-story building. Architectural designer Wanda Norstrom and color stylist Eve Peri were told to use color. No drabness, no monotony was wanted. The result is a cheerful and stimulating decor from carpeting through furniture, walls, drapes, wood-working, columns, and every spot of the building. Persimmons and limes and gold and blues and tans are blended with walnut panels, silver paper, golden squash ceilings and brass hour-glass lamps.

Hal Finley feels "the chief quality in illustrative photography, perhaps for advertising and other purposes, is you try to make theater out of it."

"You have to put feeling into it" according to Charles Kerlee. "Every photographic illustration is dependent on the type, mood or feeling that goes in to the recording."

To do the best illustration possible Wesley Bowman advised that photographers need freedom from limitation. He felt "there isn't too much distance between a fake photograph and an illustration. Its the mood that you put in it. Maybe it is just the lighting or the shadows." He also said the photographer should know to whom the illustration must appeal, where it will run, size and space it will occupy, copy and headline that will accompany it.

Art d'Arazien stressed how seemingly dull subjects can be made dramatic. Sometimes, to make a picture dramatic, the photographer must eliminate or subordinate detail, according to Mr. Finley.

Requirements for becoming a good photographer were also discussed. Wes Bowman felt it wasn't necessary to be a good technician but that background in art is very important. Most vital, he felt, is an appreciation of what is right and good taste.

"An illustrator should be ahead in his thinking of what is going on today." This was Mr. Kerlee's suggestion to enable photographers to "sell something

ahead to make it new and different and better."

Entry deadline Nov. 19 for graphic arts exhibit

Entries in the 1957 Printing Week Graphic Arts exhibition is Nov. 19. Show will be held Jan. 13-19, 1957. Material printed in Philadelphia area between Dec. 2, 1955 and Nov. 15, 1956 may be submitted for competition. Three clean specimens of each piece must be entered. Complete announcement and entry blanks may be obtained from Graphic Arts Exhibition Committee, c/o Printing Industries of Philadelphia, Inc.

Philadelphia clips

Emlen Etting, Philadelphia artist and president of Artists Equity Association, drafted the association's Code of Ethics which was in preparation for three years . . . Nathan Berman acted as local representative for Philadelphia ADC members entered in the nationwide competition to design a three-cent stamp commemorating the 50th anniversary of the U. S. Air Force . . . Walter Reinsel, chairman of the club's speakers committee, asking for suggestions—personalities, subjects and ideas—for speakers in the coming year.

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Philadelphia's most complete stock of art and drawing materials.

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- Craftint
- Kemart materials
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- all graphic art supplies

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 TYPE

1016 CHERRY STREET
 PHILADELPHIA 7, PA.
 WALnut 2-3630

in Chicago

A-plus girls

A new model agency, A-Plus Inc., has opened at 115 E. Oak St. "Spot", publication of the Chicago Photographic Guild, reports the agency is organized along strictly professional lines and emphasizes photographic work. Agency maintains a community wardrobe and trains the girls in camera modelling. A file on male models also will be available.

Screen Process show opens Oct. 20-22

The Eighth Annual Convention of the Screen Process Printing Association will be at Chicago's Sherman Hotel October 20-22. A "Product Fair" will be open to the public and will display the industry wide products in which screen process has been utilized. A film will be run at intervals to illustrate procedures involved in the process.

STA notes

Typography, photography and prints from the Yale School of Architecture and Design were on display at the Chicago Tribune Galleries mid-April thru mid-May . . . at the same time the STA Normandy House Gallery featured London transport posters of the past 50 years. This was the first of the current STA series featuring art produced outside the United States . . . this year marks inaugural of a non-resident members exhibition. All non-resident members are asked to send in two examples of their best work in the past year. Show will be at annual meeting in June and some will be put onto slides for a travelling show. For use of slides, contact Anne Sumner, STA, 100 East Ohio St., Chicago 11.

Jerry DeLee opens studio

After 20 years with studios and agencies as layout man and art director, Jerry DeLee has opened his own studio at 115 E. Chicago Ave., in the Old Cathay Restaurant building. The studio will specialize in layout and design and will offer top retouching and assembly.

Chicago clips

Society of Typographic Arts members took a recent weekend field trip to Frank Lloyd Wright's Taliesin, near Spring Green, Wis. Party was limited to 60 people. Group, with Bob Moore, program chairman, had a chance to visit with Mr. and Mrs. Wright, tour the workshops and farm, see a movie at the Taliesin theater . . . Institute of Design at Illinois Institute of Technology offering photography courses for professionals, advanced amateurs, beginners, and movie fans. Courses will deal with all aspects—from basic techniques to exploration of photography as creative medium . . . Arthur Sinsabaugh is head of the program. Commercial photographer Lyle R. Mayer will conduct professional seminar in photography as a creative medium. Free-lancer Arthur Siegel will teach the history of photography . . . Other commercial photographers on the faculty are Nicholas G. Dancy, Charles Warstler and Robert Knille . . .

New staff members at Fred A. Niles Productions are Douglas Robertson, supervising editor; Felix Angelers, editors; Roy Carelson, assistant editor; Mrs. Gladys May, conformist; Tom Rook, production assistant; Bernard Zalusky, artist . . . Ruth L. Ratny was named creative director at Niles Chicago.




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Superior 7-3122 

Quartet from Storyboard branch out on own

Quartet Films, Inc. is a brand-new Hollywood company for the production of TV commercials. Its key personnel head and own the agency. Four former Storyboard associates who have formed the new firm are Arthur Babbitt, president; Arnold Gillespie, vice president and treasurer; Stan Walsh, vice president and secretary; and Les Goldman, vice president in charge of production. Firm is at 8490 Melrose Ave., Hollywood 46, OL 3-4466.

Gould-Smith & Associates becomes Gould & Associates

The partnership firm of Gould-Smith & Associates, Design for Advertising, has been dissolved and a new company, Gould & Associates, has been formed under the personal supervision of Jerome Gould. Offices and facilities remain at 250 S. LaCienega Blvd., Beverly Hills. New staff members include Arthur Sundberg, formerly with Smith-Tepper-Sundberg, Inc., San Francisco, and George Johnson, Los Angeles illustrator.

Illustrator Al Brulé joins Elgin Davis

Presented exclusively through the Elgin Davis Studios is Al Brulé, commercial and editorial illustrator. Recently freelancing in New York, Brulé has been associated with Charles E. Cooper Studios of New York. His editorial art is appearing in Collier's, American Weekly, and other national magazines. He is a member of the Society of Illustrators and is listed in Who's Who in American Art. At Elgin Davis, Brulé will be available for illustration assignments on national and regional accounts emanating from the West Coast.

J. L. Moore heads graphics at Aerophysics

John L. Moore has been named head of the editorial and graphic services at Aerophysics Development Corporation, Santa Barbara. As vice president of Design and Production, Inc., Washington, D. C., he served as AD of the Atomic Energy Commission's technical exhibit at the Atoms for Peace conference in Geneva last year. He has also worked with the U. S. State Department's graphic arts division where he designed congressional presentations and performed visual analysis work for the government and the administration.



ILLUSTRATION BY
AL BRULÉ



BOB EWELL
Studio Representative

shown above—1 of 34 talents

The unvarying direction of a specialized talents results in superior illustration. Here, in each field of art is talent unsurpassed for your individual need.

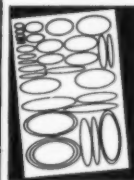
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Ovals

35 different sizes printed on 11"x17" sheet of enamel paper stock. Cut out for use on paste-up. Trace for layouts. Minimum order 5 sheets at 1.00 per sheet. Post paid. Orders filled immediately by return mail. Hal Barnes 11114-B Bristol, Hickman Mills, Mo.

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 Display sizes, 4 to 120 pt., in 66 pica or 11 inch lines! Body faces, 4 to 14 pt. in comparative blocks—solid, 1 pt. and 2 pt. leaded!

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- Send Work Book on 10 day free trial
- Send free folder showing all services

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 COMPANY _____
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or from transparencies

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dye transfer prints
any size up to 40" x 60"

108 W. 24th St., New York 11



west coast

Annual watercolor show at Westside center

The annual Watercolor show at the Westside Jewish Center, Los Angeles, opened with a demonstration by Noel Quinn, noted local artist and teacher of watercolor at the Los Angeles County Art Institute. Quinn, who has won many awards, completed a series of paintings for the new Air Force Academy. His subject was air bases in Japan, chosen from his travels as a member of the 11-artist group which traveled throughout the Far East for the Department of Defense.

Exhibitors at the watercolor show were Kero Antoyan, Nick Brigante, Jean Buckley, Howard Clapp, Leonard A. Cutrow, Fred Essler, Arthur Faber, Milton Gershgoren, Lucille Brown Green, Vanessa Hedler, Dorothy Jordan, Rose Kleidman, Albert J. Kramer, Dorothy Browdy Kushner, John P. Leeper, Dorothy Lotts, Noel Quinn, Edward Reep, Anna Sten, Tyrus Wong.

Radio sound track gets animated

Animation, Inc. of Hollywood has taken an old soundtrack for Carling's Beer and given it animation, thus stretching client's advertising dollars by an estimated \$2000, reports Earl Klein, president of Animation. Carling agency, Lang, Fisher and Stashower of Cleveland, said the experiment proved successful with viewers, client, and agency. Other sound tracks will be revived for similar treatment. Problem in giving new life to old sound track, said Klein, is to make the finished product differ from viewers' preconceived notions (sound track was old, familiar jingle). Greater life expectancy is given to the spot when the old jingle is given a new impact through visual twist, Klein said.

tax talk

(Continued from page 6)

though it may not physically supervise the contest manager. These facts are not controlling: that the contest manager may perform similar services for others; that the organization does not require him to maintain regular working hours.

Accordingly, the U. S. Treasury Department held that, for Federal employment tax purposes, including the withholding of income tax at source on wages, the relationship between the organization and the contest manager in this instance is that of employer and employee.

if you want
 to sell
 these executives
 then you belong
 in the *sixth*
 annual
 buyers'
 guide



List Yourself with the trade . . . if you sell art, photography, typography, you *belong* in your own trade's Annual Guide. For the 6th straight year, Art Direction will publish in the February 1957 issue, the only trade guide of artists, photographers, studios, illustrators, typographers, etc.

10,000 Buyers circulation is at a new record high. Art Direction has the most buyers—A.D.'s; ad/sales promotion/production managers; editors; agency executives.

You cannot afford not to be in your trade's only annual, nor on record with your services.

Fill out the order form now! Every year many listings are returned because they've come in after deadline. Send in your listing right now, and be sure you will be listed in the Annual Buyers Guide.

Best Ad dollar buy! Listings are as low as \$1.50. Contains the basic information of your service. Listings are the simplest, quickest, and the *only* way to list yourself with the entire field.

to get business . . . tell them where you are . . . here's how



Instructions

classified listings

(see listings 1 to 205 on next page)

For: artists, photographers, art suppliers and manufacturers, graphic arts firms. Also, for studios advertising specific services (for example, a general art studio could take Listing No. 158, dye transfer prints.)

1. There are 205 separate listings.

Each listing is \$1.50.

2. Each listing is 3 lines. First line is name and telephone number. Second line is address. Third line is advertising copy and is optional. Third line copy cannot exceed 45 characters including spaces.

3. Order as many listings as you want. Use your letterhead if more space is needed.

4. Use order form below, type or print. If ordering more than one listing with third line copy, specify listing number for each third line.

Sample classified listing:

George Edwards MO 7-5764
1810 Rittenhouse Sq., Phila. 3, Pa.
public relations booklets, packaging

Representative's listings

(see listings 206 and 207 on next page)

For: representatives of artists and photographers.

1. List your artists and photographers on your letterhead.

2. See sample listing. You may, in one or two words, list artists' or photographers' media, subject, technique.

3. Listings are \$1.50 for your name, address and phone, plus \$1.50 for each artist or photographer listed.

Sample representative's listing:

Don Arthur MO 7-5764
626 E. 38th St., N.Y.C. 16
William Baro, men's fashion illustration
Joan Mello, fashion artist, pastels

Studio listings

(see listings 208 and 209 on next page)

For art or photographic studios advertising all their services in a single listing.

Sample listing:

208. ART STUDIOS

Ad-Art

217 North B'way, Wichita 2, Kansas

AM 3-4496

creative *
design *
direct mail *
illustration *
layout *
lettering *
mechanicals *
packaging *
posters *
presentations *
retouching *
service *
TV art *

OTHER
folders and brochures

order form ART DIRECTION • 43 E. 49th STREET, N. Y. 17 • PLaza 9-7722

Yes, I want to be listed in the February 1957 issue in the 6th Annual Buyers' Guide, as follows:

classified listings 1 to 205.....at \$1.50 each listing.....\$.....

Representative's listings..... 206 art..... 207 photography.....\$.....
\$1.50 for representative plus \$1.50 for each artist or photographer listed.

Studio listings..... 208 art..... 209 photography.....at \$5.00 each \$.....

Total \$.....

NAME _____ ADDRESS _____

Print exactly as you wish it to appear in Buyers' Guide

CITY _____ ZONE _____ STATE _____ TELEPHONE _____

3rd line copy for classified listings,
cannot be over 45 characters

See Nos. 1-205
on next page

See Nos. 206-209
on next page

Number _____ 3rd line advertising copy _____
Number _____ 3rd line advertising copy _____
Number _____ 3rd line advertising copy _____
Number _____ 3rd line advertising copy _____

206 _____ List your artists on your letterhead _____
207 _____ List your photographers on your letterhead _____
208 _____ List your art services on your letterhead _____
209 _____ List your photographic services on your letterhead _____

DEADLINE FOR LISTINGS IS DECEMBER 1, 1956. DON'T WAIT. GET YOURS IN NOW.

IMPORTANT!
REMITTANCE
ACCOMPANY

ILLUS
48
49
50
51
52
53
54
55

206

208

208. (L)

Art Directio

category index

1 to 205, classified listings Listings 1 to 205 are \$1.50 each.

ART

1. adhesives
 2. advertising design
 3. airbrush
 4. annual report
 5. architectural rendering
 6. art directors, consultant
 7. art supplies
 8. book jackets
 9. booklets, direct mail
 10. Bourges technique
 11. car cards
 12. caricatures
 13. cartoons
 14. catalogs
 15. charts
 16. color separations
 17. colorist
 18. comic books
 19. continuities
 20. displays
 21. exhibits
 22. fine art for industry
 23. greeting cards
 24. ideas
 25. labels
 26. layouts
 27. letterheads
 28. maps
 29. mechanicals
 30. oil painting
 31. packaging design
 32. pen and ink
 33. pharmaceutical design
 34. point-of-sale
 35. portraits, painting
 36. posters
 37. presentations
 38. product design
 39. record albums
 40. Ripley technique
 41. scratchboard
 42. spots
 43. three dimensional
 44. trade marks
 45. wash drawing, b&w
 46. watercolor
 47. woodcut
- [other]

ILLUSTRATION

48. aeronautical
49. animals
50. automobiles
51. biblical illustration
52. characters
53. chemical
54. children
55. children's books

56. decorative-humorous
 57. farm animals
 58. fashion & style
 59. figure
 60. flowers
 61. food
 62. furniture
 63. general
 64. historical
 65. home furnishings
 66. humorous
 67. industrial
 68. interiors
 69. landscape
 70. marine
 71. medical
 72. men's hands
 73. product-still life
 74. shoes
 75. sport
 76. still life
 77. story
 78. stylized
 79. symbolic
 80. technical
- [other]

LETTERING

81. alphabets, designed
 82. comp. lettering
 83. illuminated lettering
 84. Leroy lettering
 85. lettering
 86. paste-up alphabets
 - 86A pens
 87. photo, film, process
 88. presentation
- [other]

RETOUCHING

89. art
 90. carbros
 91. color toning
 92. dye transfer
 93. fashion
 94. Flexichrome
 95. industrial
 96. Kemart
 97. photo, b&w
 98. photos, color
 99. products
 100. renderings
 101. technical
 102. transparencies
- [other]

TV

103. animation
104. art

105. cartoons
 106. direct color prints
 107. film production
 108. hot press
 109. lettering
 110. lettering, photo
 111. models
 - 111A pens, lettering
 112. props
 113. slides
 114. story boards
 115. titles
- [other]

PHOTOGRAPHY

116. aerial
 117. animals
 118. architectural
 119. babies
 120. cats & dogs
 121. children
 122. color
 123. editorial
 124. experimental
 125. fashion
 126. food
 127. general
 128. horticultural
 129. illustration
 130. industrial
 131. interiors
 132. location
 133. motion pictures
 134. murals
 135. photo agencies
 136. portraits
 137. Printons
 138. products
 139. props
 140. publicity
 141. reportage
 142. resorts
 143. set design
 144. slide films
 145. stereo
 146. still life
 147. stock photos
 148. strobe
 149. trick photography
- [other]

PHOTO REPRODUCTION SERVICES

150. ansochrome processing
151. b&w prints in quantity
152. carbros
153. color assemblies
154. color prints in quantity
155. color separations
156. copy of artwork

157. duplicate transparencies
 158. dye transfer prints
 159. Ektacolor
 160. Ektachrome processing
 161. enlargements
 162. Flexichrome
 163. montage
 164. mural color transparencies
 165. photocomposing
 166. photo murals
 167. reproportioning
 168. screened veloxes
 169. slides
 170. strip-ups
 171. 35mm negs. & positives
 172. transparencies
 173. transparency art
 174. varicolor prints
 175. viewgraph slides
- [other]

COPY PRINTS

176. color film strips
 177. colorstats
 178. copy prints
 179. ozalite
 180. ozachromes
 181. photostats
 182. photostats on acetate, in opaque black or white
 183. visualcast slides
- [other]

GRAPHIC ARTS

184. acetate proofing
 185. advertising presentations
 186. bindery
 187. display manufacturers
 188. electros
 189. gravure plates
 190. labels
 191. letter services
 192. lithography
 193. paper dealers
 194. photoengraving
 195. photoglatin printing
 196. printers, letterpress
 197. rotogravure
 198. silk screen printers
 199. tags
 200. type direction
 201. type foundry
 202. typographers, hand
 203. typographers, machine
 204. typography, old-fashioned
- [other]

EMPLOYMENT

205. agencies

206:207 representatives listings Listings 206 and 207 are \$1.50 each, plus \$1.50 for each artist or photographer listed.

ARTISTS REPRESENTATIVES

206

PHOTOGRAPHERS REPRESENTATIVE

207

208-209, studio listings Listings 208 and 209 are \$5.00 each regardless of number of services listed.

ART STUDIOS

208. (List any or all on order form)
- creative
 - design
 - direct mail
 - illustration
 - layout
 - lettering
 - mechanicals

- packaging
 - posters
 - presentations
 - retouching
 - service
 - TV art
- [other]

PHOTO STUDIOS

209. (List any or all on order form)
- children
 - fashion
 - food
 - illustration
 - industrial
 - interiors
 - location

- motion pictures
 - product
 - reportage
 - slide films
 - still life
 - TV
- [other]

the **6**th Buyers' Guide

the only Who's Who published for advertising artists, illustrators, art and photographic studios and graphic art suppliers. Industry wide distribution guaranteed.

Complete trade circulation

Art Direction's Annual Buyers Guide has a guaranteed circulation among buyers in every major advertising art market in the country. The Annual Buyer's Guide has the support of the National Society of Art Directors, its 23 chapter clubs, and many advertising art guilds and groups.

Who's Who in art/photography

Here, in one issue, is practically the entire ad art and photo profession. Every year, the Guides have grown until today they read like a who's who of the advertising art and photographic fields.

The Guide is a top sales aid!

During the past five years Art Direction's Annual Buyers Guides have helped free lancers and studios increase their sales. Many buyers use the Annual Guides as the field's own telephone directory.

Special National Industry File

One listing in the Guide automatically enters your name into our address file. This file is maintained for the use of anyone. There is no charge for the service. Time and again, we have helped buyers "find" the professional for whom they may have spent days in search. This is another Art Direction service to the field.

you get results * results * results *
in Art Direction

AD is the market place for art, photography and graphic art services. Tell your sales story in the Buyers' Guide issue or use AD every month to get your sales message to more buyers at bargain rates.

AD is a proven sales builder. It has gotten accounts for artists and photographers who once believed it couldn't be done.

AD has the circulation, readership,

penetration, coverage and acceptance to open up new accounts and reactivate old ones.

AD is the only magazine edited exclusively for the buyer of art, photographic and graphic art services.

You can have AD work for you as your "salesman!" Call PLaza 9-7722 or write: 43 E. 49 Street, New York 17, N. Y., for full information, rates.

**Listings in previous Buyers' Guides have brought in orders running into the hundreds and even thousands of dollars. Where else can you advertise to the entire ad art market for so low as \$1.50?*

production bulletin

(Continued from page 38)

wear and tear its useful life will be very short. Plastic printing paper costs more than regular paper, and this is an objection to its use for printed material that is only seen once and thrown away. But when sales promotion material must be handled constantly, hour after hour and day after day, by salesmen or dealers, plastic printing paper justifies its higher cost by much longer useful life.

Another design advantage, especially for large charts and broadsides, is the remarkably high opacity of Texoprint. This produces brilliant color effects. One caution: when working with this material, remember that it has special ink characteristics and requirements which most ink houses understand. The ink dries on the surface by oxidation, so the printer must use a drier. If the printed piece is to be washable, be sure to specify a waterproof ink.

Until this spring, Texoprint was made only in white, in plain and three special finishes. Now four colors are also available. Interested designers can get sample sheets for experimental work and a handy swatch book by writing to Kimberly-Clark Corporation, Texoprint, Neenah, Wisconsin."

telops, slides, flips
correctly prepared
EDSTAN
studio
b/w and color

75 W. 45 CIRCLE 5-6781-2

102 shiva standard permanent oil colors

51 shiva signature permanent oil colors

40 original casein colors

12 oil and water base block printing inks

17 shiva nu-tempera colors

52 contemporary water colors

WHERE IN THE WORLD
COULD YOU MATCH THIS
COMPLETE LINE OF COLORS:

SHIVA... a complete line of Artist's Colors
SHIVA ARTIST'S COLORS, 433 W. GOETHE STREET, CHICAGO 10, ILLINOIS



My own
Art Department

36 "SPEEDBALL" STRONG

Thirty-six pens - 5 styles - for fast, versatile lettering and drawing - all with triple ink reservoirs - make SPEEDBALL one of the most versatile art tools in the world.

Ask for

"SPEEDBALL"

Pens, Inks (in various colors) - also lettering, cartooning and drawing sets and books - at your nearest art supply.



C. HOWARD
Camden, N.J. **HUNT PEN CO.**
Send 6¢ in stamps for large charts on lettering.
Drawn and lettered with SPEEDBALL B and C pens

trade talk

ART DIRECTORS CHICAGO: Lee Tee-man now AD at

John W. Shaw Advertising, leaving his own studio . . . CLEVELAND: **Barron Hoffer**, from Artists Studio, to Fuller and Smith and Ross . . . **Bill Lunte**, now AD at Nelson Stern Advertising Agency, was with Marc Wyse Agency . . . NEW ORLEANS: **Edward W. Curtis**, AD in the Dallas office of McCann-Erickson, now with Fitzgerald Advertising Agency, New Orleans . . . NEW YORK: **William De Vore** now assistant AD at Graber-Mann . . . **Gloria Deak**, assistant AD at Saks Fifth Avenue, to be AD in the London office of Erwin, Wasey & Co. . . . **George Erben** at Carl S. Brown Co. . . . Now tv AD at Dancer-Fitzgerald-Sample is **William N. Tollis**, formerly with Morse International . . . New AD at Hicks & Greist is **Stanley Wilde**, formerly at Grey . . . **Samuel Roberts** replaces **Victor Sedlow** as AD at 20th Century-Fox Film. Sedlow left to form his own art service studio. Roberts moved up from associate AD. Used to be vp and AD at Hanly, Hicks & Montgomery . . . PITTSBURGH: Formerly with Campbell-Mithun, Minneapolis, **Edwin W. Hall** is now on AD staff of Ketchum, MacLeod & Grove, Pittsburgh and New York ad and pr agency . . . SAN FRANCISCO: **Lloyd Pierce** now at Dancer-Fitzgerald-Sample.

ART & DESIGN CLEVELAND: Lee

Watts, former illustrator with Pitt Studios, now free-lancing . . . LOS ANGELES: **Leverne E. Potchie**, a Chouinard grad, now with Leon L. McFadden Art Services. He will review all layout and design before they go into production . . . NEW YORK: **Ken Olsen Studio** now at new quarters, 122 E. 38 St., MU 3-5499. Staff members: **Marvin Slotkin**, assistant to Olsen; **Alex Rosenberg**, contact. Two or three people will be added to staff . . . **Michael Lopert**, formerly with Schmidt Studio, now free-lancing at 341 Lexington, LE 2-2523. Does still life, product illustration, etc. . . . **Mildred Gilbert Traube** has joined Associated American Artists as gallery director. Formerly with the New York Post and the Marie Harri-man gallery, Mrs. Traube is an art collector, too . . . **Museum of Modern Art's** 25th anniversary report notes increased endowment and additional exhibition space are needed. The report surveys activities of the year at home and abroad by **Rene d'Harnoncourt**, director. Copies available from **Elizabeth Shaw**, publicity director, Museum of Modern Art, 11 W. 53 St., New York, CI 5-8900 . . . **Michael M. Karlan** is now with **Central Registry Placement Agency**, supervising all art placements for agencies, studios, publishers, etc. Karlan has been an executive with ad agencies such as Morey, Humm &

Johnstone, Joseph Katz, etc. . . . **Custom Displays** designed and built decorative features for the new 18,000-sq. ft. Valley Fair Superama unit at Cresskill, N. J. This is a sixth in the chain of supermarkets. Custom Displays' contribution to the Colonial motif: a three-tiered live fountain, a rotating world globe, and three 4x8-ft. displays for fruits and vegetables, dairy products and appetizers . . . **George Blake Enterprises** mailing promotion folder containing examples of films created for clients . . . **Arthur Drexler**, curator of the department of architecture and design at the Museum of Modern Art, has been appointed director of the department, succeeding **Philip C. Johnson** . . . A new editorial and art service, specializing in magazine work, has been formed by **Arthur Whitman** and **Howard Winters** at 527 Lexington, room 549. EL 5-0513 . . . Work of **Steven Vegh, Jr.** was on display at Copy Clearing House . . . **Jackson Wolfgang Beck** traveled 7000 miles in 10 days to do six illustrations for a recent issue of Fortune magazine. Illustrations, five color and one b/w, were for article by **Herbert Solow** on the Canadian Pacific railroad . . . New production manager at Chartmakers is **Barney Unterman**, formerly with Jobs Unlimited . . . Mr. and Mrs. **Larry Alvaro** named their daughter **Rosanna**. He is assistant to **Ken Saco**, designer . . . **Director's Art Institute** moves to brand new larger offices on the third floor of 120 East 56th Street on the first of October. New Phone: PL 5-7021 . . . PARMA, OHIO: Epoxy resins on stainless steel are the materials used by artist **Buell Mullen** in a dramatic mural for new multimillion-dollar basic research laboratory for National Carbon Co. Mural covers entire east wall of the building's main lobby. Miss Mullen has used stainless steel for 15 years, but this marks the first time epoxy resins have been used in art. Mural is said to be able to last a thousand years or more . . . SEATTLE: **Bob Mathiesen**, chairman of the board of trustees, Seattle AD club, has his 4-man design operation in a new location: 2122 Fourth Ave., Seattle 1 . . . WASHINGTON: **Herbert Pille**, public relations committee chairman for the Washington Graphic Arts Association, played host, as representative of association, at social doings when new building of Printing Industry of America was dedicated . . . WOODSTOCK, N. Y.: Monotypes and "wax-colors" by **John Shayn** were exhibited recently at Polari gallery.

ACCOUNTS Esterbrook pen account, which had been with Aitkin-Kynett, Philadelphia for 29 years, went to **Young & Rubicam** . . . **Milburn McCarty Associates** has been appointed to handle public relations for **Geo-Physical Maps, Inc.**

X16527 . . . One of the thousands of pictures from our stock library.



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Vince
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Studio

PLAZA 5-9821

145 East 45th Street, New York City

trade talk

New York . . . Succeeding Sullivan, Stauffer, Colwell & Bayles, **Grant Advertising** of Detroit got the **D. L. Clark Co.** candy account. The candy company is a recent acquisition of Beatrice Foods, Inc. . . . A great part of the account of one of the largest milk companies in the world, **Foremost Dairies**, went to **BBDO**. The \$4 million business of Foremost is split, with BBDO getting about \$1.5 million away from Guild, Bascom & Bonfigli. Rest, \$2.5 million, split among 14 agencies . . . **Industrial Advertising Agency**, Hempstead, N. Y., doing ad and publicity, dealer-consumer, for **Rockaway Metal Products Co.** . . . **Walter C. Davison Co.**, Los Angeles, directing ads and pr for **Wedglock, Inc.**, of North Hollywood . . . **Hudson Pulp** to **Al Paul Lefton** . . . **Charles W. Hoyt Co.** appointed for **American Thermos Products**, Norwich, Conn., effective Dec. 1 . . . **Armour's** new line of farm feed additives to **N. W. Ayer & Son**, Chicago . . . **Henry Pape, Inc.**, food distributors, and their new subsidiary, **Pape Brothers, Inc.**, food brokers, accounts to be handled by **Millburn McCarty Associates** . . . **Y&R Chicago** gets **Simonix** account . . . **BBDO** now handling **Eagle Pencil**.

PHOTOGRAPHY Tosh Matsumoto

now represented exclusively by **Robert Gordon** . . . New members of the **Chicago Photographic Guild** are **John L. Susan** and **I. L. Rosen** of **Anro Color Service** . . . **Bob Hayden** and **Olga Koulonizis** have joined the staff of **Mildred Medina**, now at 8 E. 48 St., New York, MU 8-0271. New staff members are assistant ektachrome transparency retouchers . . . **H. Z. Friedlob**, photo retoucher, now at 673 Fifth Ave., TE 2-8876 . . . **Edward P. Geehr** now sales rep at **FPG**, 62 W. 45 St., New York. **Lawrence Willinger**, west coast photog, also with **FPG** now . . . **Sam Dunton**, staff photog of the **New York Zoological Society**, made the first movies of the reproductive cycle of the king cobra. Color film on the cobra's life cycle were shown recently at the 26th annual meeting of the **Biological Photographic Association** held in Rochester, N. Y. Dunton has been a nature photographer for 25 years . . . **Monogram-Gordon Studios**, 515 Madison, PL 3-8974, has added ektachrome, ektassemblies, retouching, to list of services. Studio specializes in all fields of retouching . . . **Reportage Photo Agency**, 15 W. 44 St., New York 36, MU 7-7040, has new listing for stock photos: Now offer scenery from 25 countries, and list grows. Also has index of animals, children, commercial, fashion, industrial, music, people, marine, shipping, United Nations . . . **Henrietta Brackman Associates** has been taken over by **Florence Kiesel** and name is now **Lensgroup**. Address and phone remain same: 424 Madi-

A NEW ART PRODUCT



LECTURERS' EASEL

— with many new features!

Here's a low priced lecturer's easel that is perfect for demonstrations, conventions, business meetings, etc. It has a 24x36" backboard that not only holds a lecturer's pad but can also be used as a blackboard. Holds large pads bound both the long and short way. Legs are hinged and entire easel folds into a compact and lightweight unit for convenient carrying. There's nothing else like it on the market!

No. 3104—Lecturer's Easel	\$15.00
No. 176A—Lecturer's Pad 24x36" Newsprint	3.00
No. 176B—Lecturer's Pad 1 28x34 White Bond	7.00
No. 176C—Lecturer's Pad 24x38" White Bond	6.50

Write on your letterhead for 200-page catalogue of art supplies. "An Encyclopedia of Artists Materials"



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"The Best for Less"—Framing & Matting
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Chelsea 3-3534 (Near 7th Ave.)

MU2-1190 for quality photo-lettering.

the **fotoflex co.**

214 E. 41st Street N.Y. 17

trade talk

son, New York 17, PL 3-4351. Miss Brackman moved to Haiti last year. Lensgroup offers **Guy Gillette**, **John Lewis Stage**, **Barbara Marqan**, **Mason Weymouth**, **Bill Mutschmann** . . . **Charles J. McNary** of the apparatus and optical division, Eastman Kodak, was featured speaker Oct. 9 at meeting of Canadian Master Photo Dealers' and Finishers' Association . . . Eastman elected two vps: **Clarence L. A. Wynd** and **Louis K. Ellers**. Wynd is assistant general manager of Kodak Park works. Ellers, a Kodak Park assistant general manager, also named assistant general manager of the Kodak company and transfers to Kodak Office, administrative hq. . . . And at Ansco: **James P. Demaree** now Binghamton district manager, was Ansco senior salesman in Pittsburgh . . . **Graflex, Inc.**, Rochester, is now an affiliate of **General Precision Equipment Corp.**, New York. Graflex stockholders exchanged 98 percent of outstanding shares for 58,749 shares of \$1.60 cumulative convertible preference stock and 58,749 shares of common stock issued by General Precision.

PRODUCTION **Vincent Cooney**, vice president of American Blueprint Co., New York, has been elected a director of the International Association

of Blueprint & Allied Industries. Association named Cooney at their annual convention in Los Angeles . . . **Alfred Rosenthal** production manager at Grosset & Dunlap.

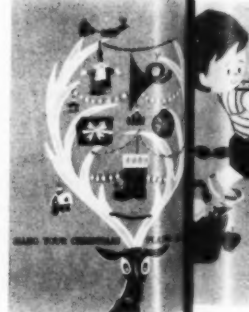
TELEVISION **Fred Niles Productions**, Chicago, announces company billings for one month (July) reached almost \$200,000 . . . Two animated commercials produced by **Playhouse Pictures**, Hollywood, for J. Walter Thompson of New York, were selected by agency for entry in the Third Annual Advertising Film Festival, Cannes, France. They were the Ford "Balloon" and Ford "Carpet." Story idea for first was by **Chris Jenkyns**, Playhouse story editor. **Bill Melendez** directed series, designed by **Sterling Sturtevant** . . . **Howard Seaman**, award-winning motion picture cameraman, now with **Fred Niles Productions** staff as head cameraman. Niles operates in Chicago and Hollywood. Seaman will work in Chicago, be half of **Seaman-Whitehead** team. (**Jack Whitehead** is supervisor of photography at Niles, Chicago) . . . **Philip M. Barns**, now with Colgate-Palmolive as assistant director of tv-radio. Was with Y&R . . . **Card Walker**, vp of **Walt Disney Productions**, outlined company's production program, which is set into 1959, to sales execs of Buena Vista Film. Distribution, the distribution arm of Disney organization . . . Disney's newest

full-length True-Life Adventure, **Secrets of Life**, is set for Nov. 15 release. Disney's first western will be in CinemaScope and Technicolor and is set for Christmas release. Called **Westward Ho**, the Wagons, it stars **Fess Parker** and **Kathleen Crowley** . . . Summer 1957 is release date for **Ferri**, the life and times of a squirrel. Summer 1958 is date for showing of **Arctic Wilderness**, now being filmed by naturalists-photographers. **Sleeping Beauty**, four years in the making, slated for end of 1958 . . . New film production company for tv commercials and industrial films is **Low Pollack Productions, Inc.**, 325 W. 44 St., New York. Facilities include large modern studio, custom-designed sound equipment including newest innovations in recording technology and techniques, projection rooms, large dressing rooms, editing equipment. Pollack formerly headed his own film editing service . . . **Repping Animation, Inc.** in the midwest are **Burton Neuburger** and **Jay Norman**. Their offices are at 716 N. Rush St., Chicago . . . **Dominic Juskevich** is AD and head set designer for **Low Pollack Productions**. Juskevich has won top tv art awards and was head designer for major productions, such as **David Wayne's** *Norby* . . . **Gommi-TV** has completed 6 spots, food inserts, for B&B . . . **Patrick J. Fay** left DuMont TV, NY, for **Wyatt & Bearden**, Dallas, to direct radio-tv and film.

JACK WEAVER*

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creative

thinking with visual selling impact

AGENCIES Geyer to 595 Madison . . . Mumma, Mulloy & Nichols to 136 E. 57 St. . . . Galbraith-Hoffman to 120 E. 56 St. . . . Two Atlanta agencies have merged: Eastman, Scott & Co. and Bearden-Thompson-Frankel. New name: Bearden-Thompson-Frankel and Eastman, Scott. Offices to be 22 Eighth St., N. E. Edward L. Dover, Jr., is vp and AD. Other officers: Warren H. Bearden, president; E. Gerry Eastman, chairman of exec committee and planning; Merle A. Thompson, exec vp; Norman Frankel, secretary-treasurer. Department heads include Lucille Freeman, vp and copy chief; Harry A. Binford, Jr., vp and account exec; John K. Kaiser, vp and production mgr.; Robert W. Jensen, tv-radio director . . . Marvin Hahn Advertising to 920 E. Lincoln Rd., Birmingham, Mich., from Detroit . . . In Seattle, Calkins & Holden of New York and Frederick E. Baker and Associates of Seattle, are integrating facilities to serve northwest advertisers. Boeing Airplane, which just appointed C&H, was first to get combined services. Some personnel from the New York agency will augment Baker's Seattle staff . . . Radow Advertising to 494 City Park Ave., Columbus, Ohio . . . Also in Columbus, Maurice Mulloy to 1474 Grandview Ave. . . . Out on the coast: Don Larson Advertising to 369 S. Robertson Blvd., Beverly Hills, and J. M. Straus & Co. to 3625 W. Sixth St., LA . . . Pacific National Advertising to W. 1115 Broadway, Spokane . . . Clark and Roberts,

Inc., of Detroit, now in the 4As. Also added space on the seventh and eighth floors of the Fox Building . . . John Lupton of John Mather Lupton Co., Inc., and wife got picture taken with mayor of Reno, Nev. when they attended convention of Affiliated Advertising Agencies Network recently . . . Charles Anthony Gross, Gross Advertising, Miami, underwent recent surgery at St. Francis Hospital . . . The Graphic Point, Inc., ad agency and sales promotion service, now at 55th floor of Empire State Bldg. Has consolidated staff and offices with Press Release, Inc., industrial and marketing pr counsellors . . . New address is 350 Fifth Ave., New York 1, room 5516-18. Telephone is CH 4-7446. A. R. Porte remains as president of Graphic Point and Samuel Weiss is president of Press Release . . . Hazard Advertising mailing as self-promotion b/w page for Torrington Co. which gives overall picture of company's production in conservative, pleasing way. Hazard asks: What does your banker think of your advertising?

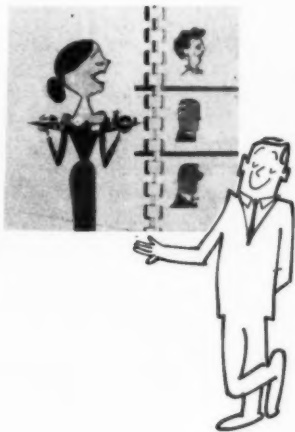
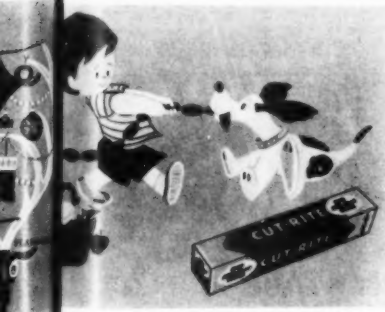
TYPOGRAPHY The Composing Room, New York, has added new sizes to their line of type faces. Now can offer News Gothic Condensed and Alternate Gothic #2, 7, 9, 11 pt.; Baskerville, 7 pt.; Baskerville Bold, 7 pt.; Cheltenham Wide and Cheltenham Bold, 6, 8, 10, 12, 14 pt. Also 9, 7, and 11 pt. in News Gothic and News Gothic Bold.

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locust 7-7600

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this is
the matte
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CAN WORK
over!



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in the
easy to
use
size
can

- So easy to hold
- So easy to spray

Matte Protection that
can be worked over in all
mediums—without crawling etc.

Ask for acrolite
"500" fixative!

acrolite PRODUCTS INC., WEST ORANGE, N. J.

packaging

(continued from page 26)

I believe that it is our social responsibility as designers to serve two masters,—the public and the client—and in so doing to assert ourselves as independent creative artists, insistent on gaining personal satisfaction from every job we do."

Mr. Landor also said, "We are keenly interested in reaching the consumer—deep down in her subconscious where her heartstrings release her purse strings, more so than in expressing what might be our personally preferred design concept for a given product at a given moment."

Trademark is basic

Designer Jim Nash stressed the importance of the trademark in package design. "First, I must stress, as I always have, the importance of a good trademark. You know my belief in the value of easily recognized symbols as trademarks. Abstract shapes, such as squares, diamonds, circles, triangles . . . have been used so often . . . by so many different manufacturers . . . that they have lost much of their capacity to identify any specific product clearly under all circumstances. Even if you enclose a good symbol within an abstract shape, it has to be made smaller and is then less easily identified. It loses much of its individuality and impact.

The beauty of a well-designed symbol as a trademark is that it can be instantly recognized and easily remembered. It is adaptable to any size . . . can be clearly described on the radio . . . can be used with equal effectiveness on a carton or chimney, a bottle or a billboard . . . on letterheads, packages or in ads. It also retains its effectiveness if reproduced in any color or in black and white. In other words . . . it is the total design itself . . . rather than color or abstract shape . . . that gives the trademark its effectiveness, individuality and memory value under all circumstances. And it is this type of well-designed symbol that has the best claim for full legal protection as a trademark.

What, then, is the new role of the trademark? The trademark gives the manufacturer greater flexibility in his marketing and packaging strategy. It does this at the same time it is preserving and strengthening the manufacturer's franchise with the consumer. (Kellogg, for example, has had twelve different Corn Flakes packages within a year.) But in order to maintain customer franchise you must have strong

East Side, West Side
All around the town

Fredrix
For Artists' Needs

3 STORES CONVENIENTLY
LOCATED to serve you
quickly and efficiently.
FAIR PRICES SINCE 1868

DISTRIBUTORS of all famous
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LEXington 2-0300
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MURray Hill 2-2820
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Circle 7-6607

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PHONE FOR PROMPT SERVICE

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FINE HANDY
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Quality
FOR YOUR
EXACTING
JOBS . . .
MATT
GLOSSY
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STATS

4
PLANTS
IN
230 WEST AVE.
299 MADISON AVE.
241 EAST 44th ST.
7 EAST 47th ST.

AMERICAN BLUEPRINT CO., Inc.
7 EAST 47TH STREET-PLAZA 1-2140-NEW YORK



Advertising Art & Design

FRED E. KLEINBARDT
345 E. 50th ST., N. Y. C. PLAZA 5-3526-7

2 HANDY GUIDES



COLOR SELECTOR... takes guesswork out of specifying fluorescent color for your silk screen displays and painted bulletins.

COLOR CARD... contains samples and suggestions for using Velva-Glo fluorescent papers and cardboards.

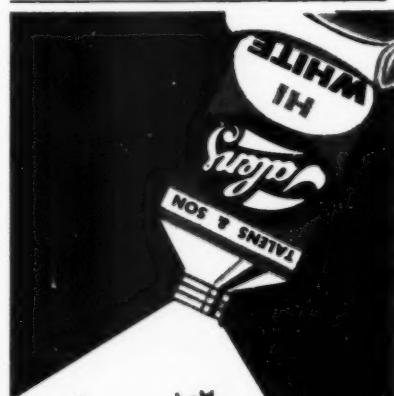
Write for yours **TODAY**

RADIANT COLOR CO.

830 Isabella St., Oakland 7, Calif.

Manufacturers of **VELVA-GLO®**
Fluorescent Papers • Cardboards
Screen Colors • Bulletin Colors
Signcloth

11



MEMO:
Better order
more of that
Talens Hi-White
— it's terrific!

✓ for COMMERCIAL ART, MECHANICALS, RETOUCHING,
AIR BRUSHING, SILHOUETTING, OPAQUING, LETTERING,
CORRECTIONS . . . it's SMOOTHER, WHITER, FASTER!
TALENS & SON, INC., UNION, N. J.

packaging

(continued)

brand identity."

Mr. Nash's criteria of what constitutes a good package is revealed in the fact that "we do not design on an 'art for art's sake' basis. The final test of a good package design is not, and never can be, *only*—'Is it a good-looking package.' It is not even—'Will it sell!' It is 'Will it *outsell* its competition!'"

Mr. Nash believes in research. He said, . . . "What makes a package sell?" This is an era that wants to know all the answers. We employ marketing research, psychological research, color research and home economics whenever they are required to lend sound direction to professional judgment and creative ability.

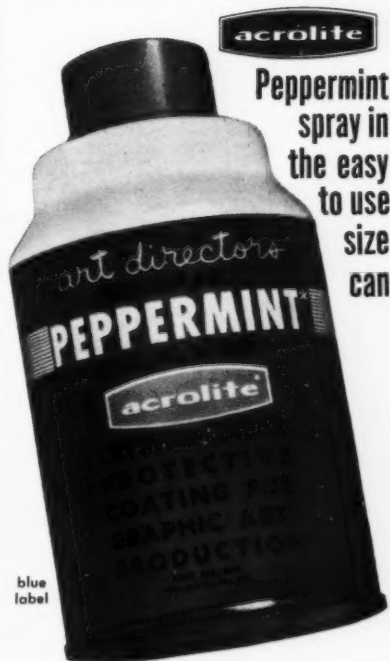
Research will never be a substitute for creative flair, but it can channel this ability into productive paths and thereby hasten the desired solution. So . . . these days . . . we guide our good judgment with all the scientific sales and consumer tests we can find. Further, several of our executives have seasoned records in key posts, with manufacturers, in advertising agencies, and in marketing research. We endeavor to offer a sound integration of research skills and creative ability as an asset to our clients in today's competitive race.

Before leaving this subject of research there is one further observation I would like to make: One type of testing . . . which some of our customers have insisted on after our designs were completed . . . we have not been happy with! This is color research (conscious, subconscious or unconscious!) We feel that it has a limited application. So many factors enter into the design of a package beyond the selection of color that the problem cannot be boiled down to what is the *ideal* color. Maybe the ideal color has already been used by your competitor. It is hard for me to understand how any sound, scientific approach to color can include the claim that it *alone* can determine whether or not a package is strong against its competitors. I bring this matter up because some of my packages, and probably some of yours, that have been exceedingly successful sales producers have been criticized by color research organizations as being 'weak merchandising tools' . . . a comment entirely unfounded on facts and sales results. In all of our tests for memory value and appeal, *strong design has outweighed color every time.*

"In my estimation, however, the finest

No!

there
is no other
**CRYSTAL
CLEAR**
you CAN
WORK over!



blue label

- So easy to hold
- So easy to spray

Crystal Clear NON-GLARE
protection that's reworkable—
and peppermint scented too!

Ask for acrolite
PEPPERMINT
spray!

acrolite PRODUCTS INC., WEST ORANGE, N. J.

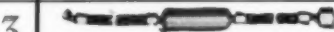
WHAT IT TAKES TO BE AN *Airbrush Artist*



The PAASCHE V Airbrush is designed for artists, illustrators and photo retouchers. Double action finger lever controls air and color volume. Micrometer adjuster provides quick setting from fine line to wide spray. Complete, \$42.50.



The PAASCHE D 1/2 HP compressor is efficient as well as economical. Delivers up to 30 pounds pressure. 110 V. 60 Cy. motor. \$54.00.



You'll need a length of hose with couplings, PAASCHE number A 1/4"-6', and a PAASCHE MT moisture trap. \$6.94.

PAASCHE easel-drawing boards can be used in either horizontal or vertical position. A beginner's airbrush instruction book accompanies every PAASCHE airbrush or send 50c. Other books available are: "How to Paint with Air" by Knaus, \$3.75; "The Airbrush Technique of Photo Retouching" by King and Slade, \$9.50; "The Complete Airbrush Book" by Maurello, \$7.95. For complete information on these and other Paasche products for artists request the Paasche Art Equipment Catalog from your nearest art supply dealer or write:

PAASCHE Airbrush Company
A DIVISION OF CLINE ELECTRIC MANUFACTURING CO.
1908 W. DIVERSEY PARKWAY - CHICAGO 14

packaging

(continued)

test of all is the on-the-shelf test. We've made small test-runs of two or more possible designs . . . put them on the shelf, and judged the sales results. This is, of course, a verification test . . . not a guidance test. Depth interviews . . . questions and answers . . . motivation tests . . . all are valuable in guiding the final design decisions. But . . . when all is said and done . . . it's the on-the-shelf test that is the final test."

No jack-of-all trades

Chicago designer Robert Sidney Dickens objected to cramming design down a client's throat. While he emphasizes good design in his work, he feels it is important to have an understanding with the client on this score before accepting a job and that the essential job he does is design. "We believe that business comes to a designer for the service the designer can render best of all. But we don't see any reason why a designer has to be everything in the process." Mr. Dickens also advised against gobbledygook—or poor semantics in talking to the businessman. He advised against talking design language to a sales minded man. You have to be able to talk two languages easily and well, in his opinion. He also doesn't see why "a designer should be an expert in research." "I don't see any reason why I can't talk business terms to a businessman. . . why should I talk design to the businessman."

Mr. Dickens also advocated client screening . . . taking on only those who will buy what you most want to sell. You lose some potential customers that way, he admitted, but you also keep many and those you keep last longer. Once you get a client, Mr. Dickens advised, you condition him—but by talking to him in his language. Mr. Dickens' approach also is to design not one package, but a line, and to integrate the design whenever possible through the company. He also has confidence in solving most of his problems within his organization and feels the only time to turn to outside research is when there are problems you can't solve yourself.

Product design spurs graphic design

Edward Gottschall, editor of Art Direction and Rush magazines decried the "either-or" tone of much of the discussion and also the direct association of package design with sales. He noted that

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packaging

(continued)

it was almost academic to say should we use research or shouldn't we? He said research was like a hammer—you can create with it and you can destroy with it. But it is a tool to be used—preferably intelligently. He also felt that the trend was to use good design to build sales and that the argument of whether a package should have good design or be sales effective would soon be old hat—that the day is approaching when good design would mean good sales. To back up this assertion he cited the increasing amount of good product design being bought by manufacturers and consumers. He said, "I think a package, an ad and a product must be designed to speak, visually, in the same tone of voice. Increasingly people are buying good design in cars, refrigerators, radios, toasters . . . there is a gradual uplifting of public taste going on. Now I wonder what confidence Mr. Management lacks in design. He believes in it for the product but not for the package or the ad. Yet he is communicating to the same consumer all the time. When he buys good product design he knows it will appeal to the consumer. Why haven't designers been able to tell Mr. Management that the same level of good design will appeal to the same consumer in an ad or a package or a display. Good design and effective selling are going to come together soon because eventually management will buy this point."

Another sales-minded argument that management is coming slowly to accept is that good design does more than sell today's product off the shelf. It sells a brand image and a company image that make for sales in the years ahead. People don't buy radios daily, or cars. But without reading the nuts and bolts copy they do see auto ads or appliance ads and though they are not immediate buyers they are getting presold on Ford or GE or Buick or Frigidaire air conditioners and the overall feel of the ad is doing the preselling. When the consumer becomes an immediate prospect, then he starts reading reason-why copy, but he is already heavily presold largely through design developing general attitudes toward companies and products.

For these reasons, among others, Mr. Gottschall felt that management would increasingly come to see design as a sales tool and would become increasingly receptive toward buying more and better design in the years ahead, thus putting an end to the "either-or", "design or sales" type of discussion. ●



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132. **Writers & Artists Year Book.** The 49th edition of a directory for artists, photographers, designers, others. List of buyers in all English-speaking countries. \$2.25.
134. **Penrose Annual 1956.** A Review of the Graphic Arts. Volume 50. R. B. Fishenden, Editor. \$8.50. Forty-four contributors in both the general and technical graphic art fields have written articles for this Golden Anniversary edition of the classic international graphic arts review. Latest examples of design and reproduction in all branches, and explanations of technical developments, are given. Many pieces on typography. Dr. Peter Selz covers American graphic design.

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131. **Catalogue of Colour Reproductions of Paintings Prior to 1860,** 3rd edition. Lists and illustrates 641 reproductions, plus notes on where available. Lists of publishers, printers and artists. \$3.50.
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ART FAKES AND FORGERIES. Fritz Mendax. Philosophical Library. \$6.

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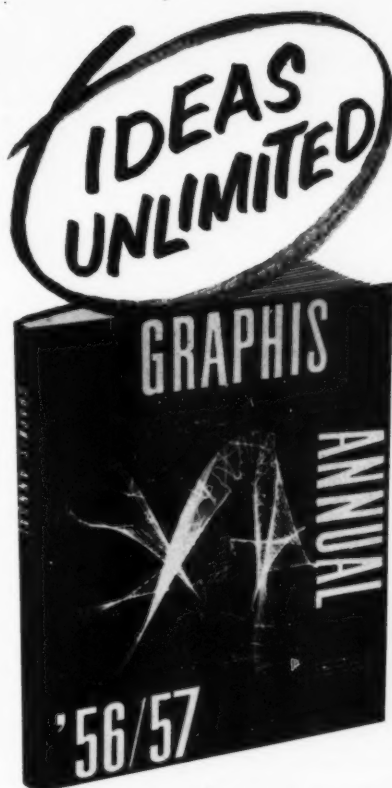
GUIDE TO FILMS, PERIODICALS, AND BOOKS IN PRINTING, PAPER, PUBLISHING, PRINTED ADVERTISING, AND THEIR CLOSELY RELATED INDUSTRIES. George J. Mills. School of Printing Management, Carnegie Institute of Technology, Pittsburgh, Pa.

A list of motion pictures and filmstrips, periodicals, and books according to an authors' index covers materials available in fields listed in the title. Books are also listed according to title, and several bibliographic sources are given. Professor Mills has prepared this 64-page booklet with entries mostly dating after 1945.



Cover designer

Howard Zieff has had his own studio for the past five years, doing mostly ad work, also editorial including magazine assignments on personalities. He has won numerous ADC and AIGA awards. After his discharge from the Navy, he studied art at Art Center School in Los Angeles. In the Navy he did motion picture work on training films. Before coming to New York in 1950, he was head of the still and motion picture department of KLAC-TV.



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